



# ENGLISH 33

## Module 3


The World  
as We See It



Distance  
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EDUCATION





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# **English 33**

## **Module 3**

### **THE WORLD AS WE SEE IT**





English 33  
Student Module Booklet  
Module 3  
The World as We See It  
Alberta Distance Learning Centre  
ISBN 0-7741-1211-5

This document is intended for	
Students	✓
Teachers (English 33)	✓
Administrators	
Parents	
General Public	
Other	



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Welcome to Module 3!

We hope you'll enjoy your study of *The World as We See It*.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

Whenever you see this icon,



turn on your tape and listen.

Because there are no response lines provided in the Student Module Booklets of this course, you'll need a notebook or lined paper to respond to questions, complete charts, and answer questionnaires.



It's important to keep your lined paper handy as you work through the material and to keep your responses together in a notebook or binder for review purposes later. Read all of the questions carefully, and respond to them as completely as possible. Then compare your responses with the ones supplied in the Appendix.

You'll be asked to keep some of your personal responses in a separate folder or booklet—your journal. You learned what a journal is and how to use it in Module 1.

Remember to read carefully and work through all of the activities in each section before attempting the assignment for that section. This strategy will help you to achieve better success in your studies.

Take the time to do your best.

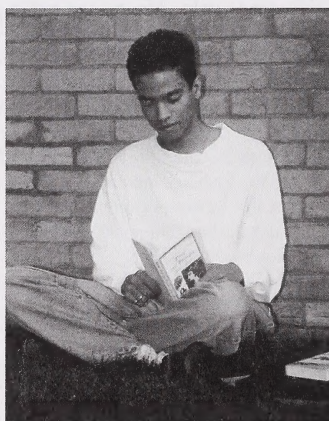
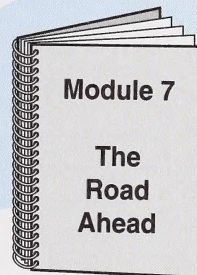
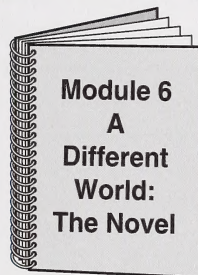
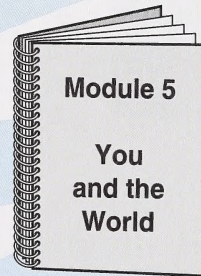
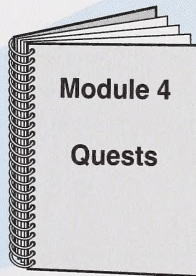
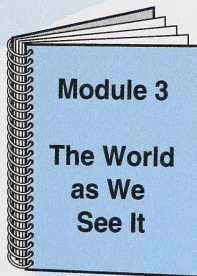
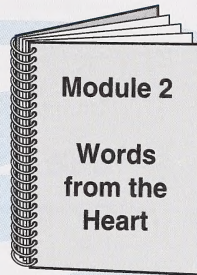
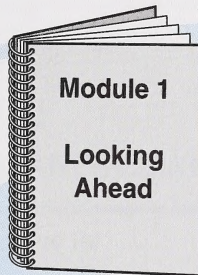


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## **COURSE OVERVIEW**

English 33 contains seven modules.





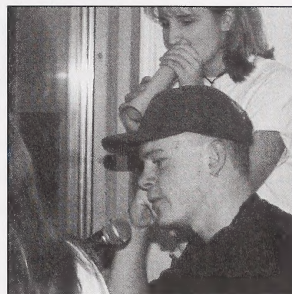




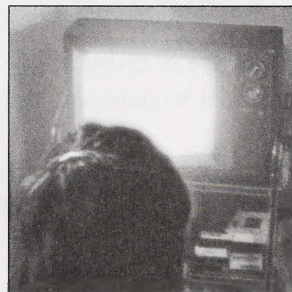
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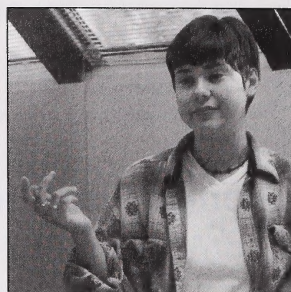
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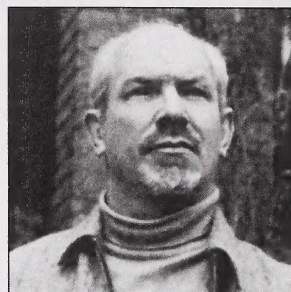
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## MODULE OVERVIEW



O, brave new world, That has such people in't.

—William Shakespeare, *The Tempest*

How do you see the world? Do you see the same thing that others see? Do you perceive the world the same way as others? Do you even know what you see? Can you describe it in a way that makes sense to someone else?

Being able to express your own unique view of the world is essential to effective communication. In this module, you'll work on expressing the world you see in visual terms by developing your interpretive skills and your understanding of the techniques of visual communication. As well, you'll work on expressing your own particular view more effectively to an audience by developing your oral communication skills.

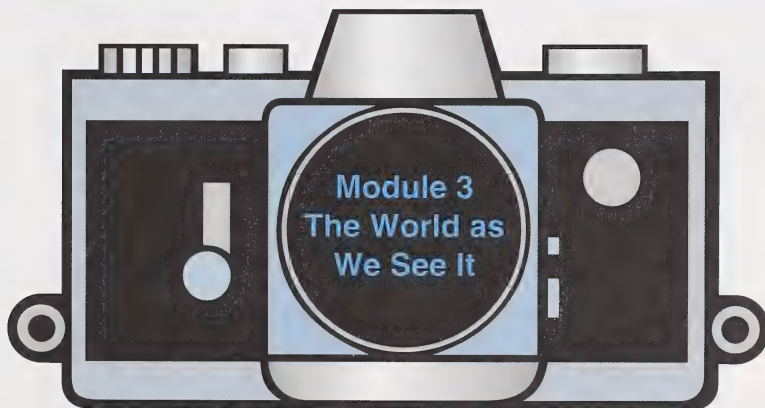
In the last section, you'll focus on a particularly visual genre—drama. You'll study *Bethune*, a play about the life and times of an extraordinary Canadian, Dr. Norman Bethune, who struggled throughout his short life to express his own views to the world.



### Understanding What You See



### Visual Literacy



### Speaking Out



### Reading the Play



## Evaluation

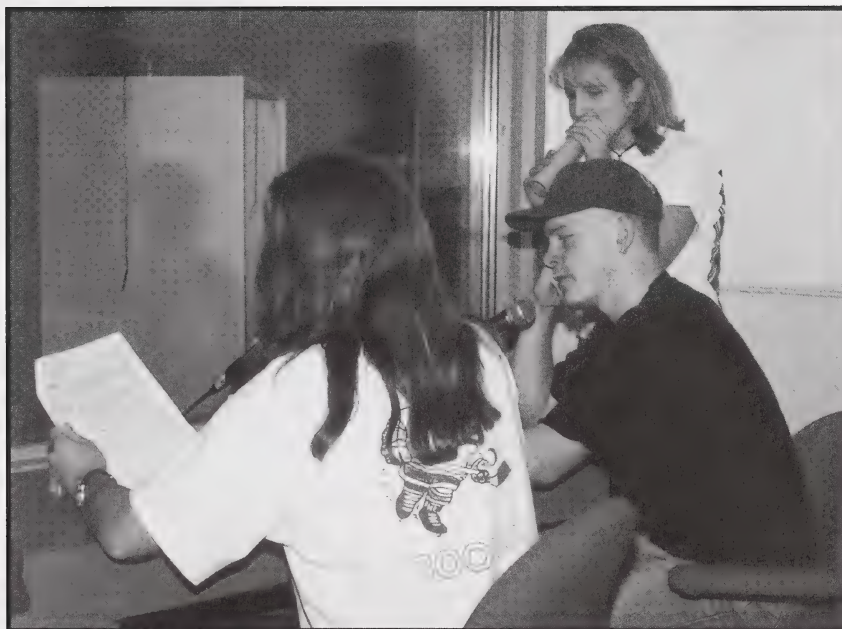
Your mark in this module will be determined by how well you complete the work in your Assignment Booklet. In this module you must complete four section assignments and one final module assignment. The mark distribution is as follows:

<b>Section 1 Assignment</b>	<b>20 marks</b>
<b>Section 2 Assignment</b>	<b>20 marks</b>
<b>Section 3 Assignment</b>	<b>25 marks</b>
<b>Section 4 Assignment</b>	<b>30 marks</b>
<b>Final Module Assignment</b>	<b><u>5 marks</u></b>
<b>TOTAL</b>	<b>100 marks</b>



## SECTION

## 1

UNDERSTANDING WHAT  
YOU SEE AND HEAR

In the play *Bethune*, the main character is a visionary thinker who is often criticized by complacent people who are unable to understand his views. Of course, complacent people don't want to understand. To understand the views of others, you have to try to see what they are seeing. You have to try to see things through their eyes. In other words, you have to use your imagination. Complacent people aren't interested in imagining.

In this section, you'll deal with types of literature that require considerable imaginative input on the part of the audience. The first type of literature, radio drama, will require you to create mental pictures from the words and sounds you hear. The second, ironic literature, asks you to look beneath the surface to discover what the author is really trying to say.

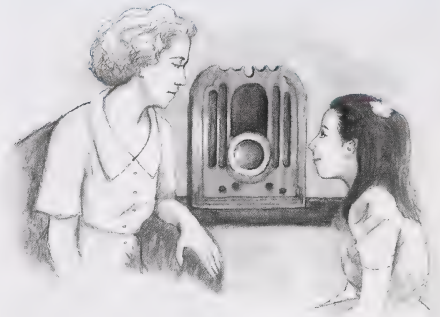
By the end of this section, you should be able to

- demonstrate your understanding of radio drama by writing a scene in radio-script format
- recognize examples of irony and explain their significance
- describe an author's tone and her or his intent

## Activity 1: The Way It Used to Be



It's often said that listening is a lost art. We live in a hectic world awash in conflicting sounds. It's hard to hear the words of any speaker when there are so many other voices clamouring for attention. Some people place the blame on the visual TV age. People have grown up focusing most of their attention on images rather than sounds. After all, if the pictures are made to *seem* all-important, why bother paying attention to the sound or the words?



This situation wasn't always the case. Before TV, particularly during the 1930s and 1940s, radio dominated the media. Without pictures, people had to be good listeners—especially when listening to radio drama. They had to be able to use their imaginations to create their own pictures out of the combination of voices and sounds.



A typical example of a radio drama is the excerpt from the play *Past Imperfect* that begins on page 236 of *In Flight*. Read the first two pages and note the characteristics of a typical radio-play script.

Imagine that you had to write a radio play. Think about the following questions and if possible discuss them with a partner or in a small group.

1. What difference would there be between writing a radio-play script and a play to be staged before an audience?
2. Why would it be pointless to write the following **stage direction** for a radio play? *ROGER TURNS TO CORLISS, SHAKES HIS HEAD, AND MOTIONS FOR HIM TO KEEP STILL.*

Compare your responses with those in the Appendix, Section 1: Activity 1.

*Stage directions: details written in italics that help the reader and actors of a play visualize the setting; the costumes; and the body language, emotions, and movements of the characters*

In a regular play, the author usually describes the setting and tells the reader what the characters are doing: "*Character A looks at his watch, reaches inside his coat, and pulls out a gun.*"

But in a radio play, everything—plot, setting, characters—is conveyed in terms of sound. Perhaps most importantly, a good radio play must create a mood that will immediately catch and hold the reader's imagination. Turn on your companion audiocassette and listen to the following excerpt from a radio play.







*SOUND: OMINOUS, SWIRLING MUSIC, THEN FADE. CLOCK TICKING, THEN CHIMING. FOOTSTEPS APPROACHING. DOOR BEING UNLOCKED, THEN CREAKING OPEN. SOUND OF MATCH BEING STRUCK, FLAMING.*

VOICE 1: (CALMLY, COLDLY THROUGHOUT) Hello, John.

VOICE 2: (SLIGHT GASP, WITH SLOWLY RISING PANIC) You! It can't be. You're dead. I saw them bury you.

Voice 1: That's right. You had them bury me.

Voice 2: Look, it wasn't what you think. I can explain. Just listen—

Voice 1: Go ahead. I'm listening. I'm listening . . .

Voice 2: What're you doing? Put that down. Get away from me. Look, we can be reasonable. Be reasonable.

Voice 1: That's my middle name.

(LOW THREATENING LAUGHTER)

Voice 2: No. NO!

*SOUND: CLICK OF A TRIGGER. A SCREAM. EXPLOSION OF PISTOL SHOT AT CLOSE RANGE. MUSIC RISING TO CRESCENDO.*

- Describe the mood of the radio-play excerpt that you've just listened to. What details helped to create this mood in your mind?
- Reread the opening speech of *Past Imperfect* on page 236 of *In Flight*. Describe the mood of the opening.



This play differs from most plays in that it begins at the end; it tells the audience in the first scene what the outcome of the story will be for Roger.

- In his opening speech, Roger warns the listener about the danger of following in his footsteps. Based on this scene, can you predict what the main idea or theme of the play will be? What details (words, sound effects) can you offer in support of your prediction?

Compare your responses with those in the Appendix, Section 1: Activity 1.



Use the Internet to learn more about radio plays. This is the universal resource locator (URL) for one web site that provides links to other sites providing information about radio plays:

<http://www.mtn.org/~jstearns/Radiodrama.html>

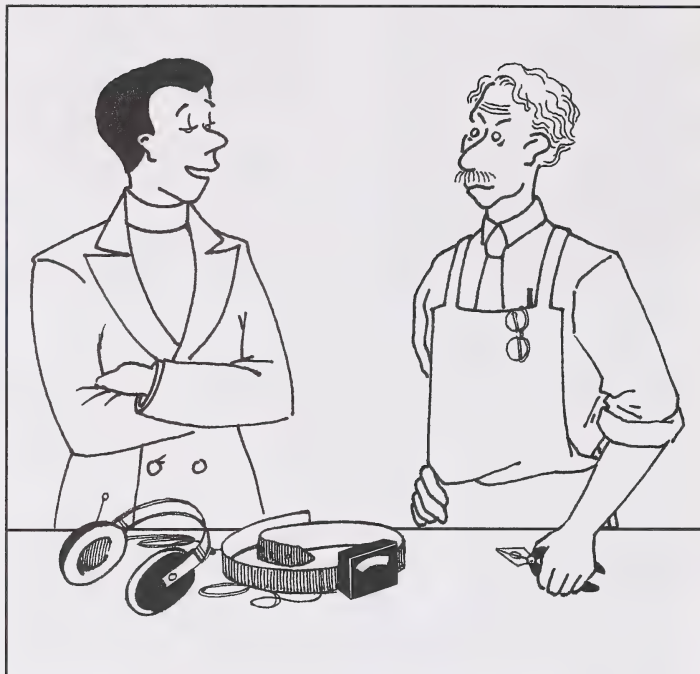
If you're a science-fiction fan, check out the following URL:

<http://www.mtn.org/~jstearns/SFradio.html>

In  
Flight



Continue reading *Past Imperfect* up to the end of page 242 of *In Flight*. If possible, read the play aloud with a partner and have a third person improvise the sound effects.



6. What does Corliss think of Roger? Quote three of his statements that support your answer.
7. Why does Roger agree to be part of the experiment?

**Compare your responses with those in the Appendix, Section 1: Activity 1.**

The conflict has been set in motion: the brilliant but condescending scientist versus the greedy and possibly unscrupulous nephew.

In  
Flight



Continue reading the play down to the bottom of page 254 of *In Flight*.

### JOURNAL ENTRY A

In your journal write a personal response to *Past Imperfect*.

8. Describe how Roger is able to trick the supposedly-clever Corliss.
9. Describe Corliss's fate.

**Compare your responses with those in the Appendix, Section 1: Activity 1.**



**JOURNAL ENTRY B**

In your journal respond to the following idea.

*Flashback: in literature, an interruption of events in order to return to an earlier point in time*

The play is written in the form of a **flashback**. Roger appears at the beginning of the play to tell us the story. At the end of page 254, Roger appears full of hopes for success, but the play is still unfinished. Based on what you know about Roger's character, and the clues contained in his last speech on page 254, speculate about what you think happened to him between page 254 and his "reappearance" at the very beginning of the play (page 236).

When you've finished imagining Roger's adventures after he goes back in time, choose the most dramatic scene from these imagined adventures and think about it as a potential scene for radio.

For your assignment at the end of this section, you'll be asked to write a scene in radio-script format. But before you do, you should review the elements in the play you've just read.



Turn to page 256 of *In Flight*. In a small group or by yourself, read the information contained on page 256 under the heading "The Elements of a Radio Script." Follow the instructions outlined there. When you've completed your tasks, answer the question that follows.

10. Based on your responses to the work on page 256, list three things that you've learned that will help you in writing your own radio script.

Compare your response with the one in the Appendix, Section 1: Activity 1.

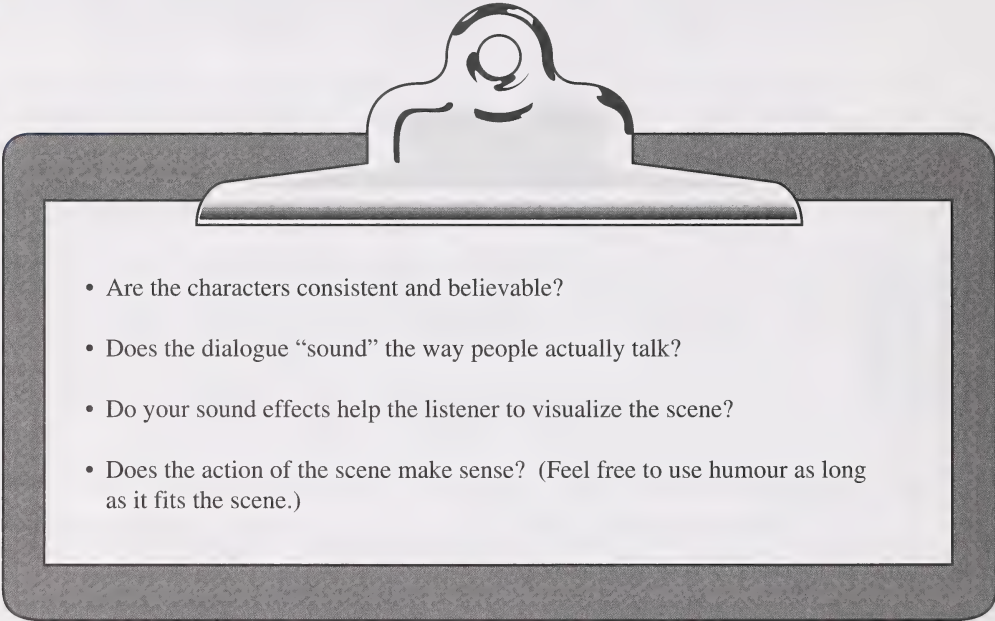


For your Section 1 Assignment, you'll write a scene of 2 to 3 pages in radio-script form to add to the play *Past Imperfect*. You only have to write one scene. The scene does not have to follow immediately after page 254. Remember to use the radio-script format of *Past Imperfect* as your model. You may want to begin your first draft now.

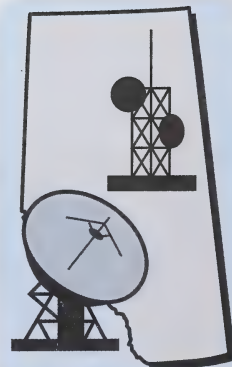


Turn to page 258 of *In Flight* and read the helpful advice under the heading "First Draft."

When you've finished your rough draft, try reading it aloud with a friend before an audience. Ask yourself and your listeners the four questions that follow. Then make revisions based on these questions and your own second thoughts.

- 
- Are the characters consistent and believable?
  - Does the dialogue "sound" the way people actually talk?
  - Do your sound effects help the listener to visualize the scene?
  - Does the action of the scene make sense? (Feel free to use humour as long as it fits the scene.)

Now that you have a better understanding of how radio plays are written, you may want to listen to an actual radio play. Radio plays are sometimes broadcast by radio stations specializing in the arts, literature, and education. In Alberta, you might tune into CKUA radio to listen to a performance of a radio play on "Theatre of the Air." CBC radio also often broadcasts plays. In addition, CBC broadcasts "The Royal Canadian Air Farce," a humorous and satirical interpretation of current social, economic, and political affairs. The "Air Farce" skits are written and performed in the fashion of true radioplays. Contact these and other radio stations in your area to find out when the next radio play will be broadcast. Listen to the sounds and *watch* the story unfold in your mind!



Use the Internet to learn about using sound effects in a radio play. This is the universal resource locator (URL) for one web site that provides such information:

[http://www.mtn.org/~jstearns/Sound\\_Effects.html](http://www.mtn.org/~jstearns/Sound_Effects.html)



## Activity 2: Irony



The inventor at the mercy of his or her own invention—it's a common theme in both science fiction and horror stories. Like most inventors, Corliss assumes only good things will flow from his invention. Instead, something terrible happens; it is unlikely that he survives his encounter with unknown prehistoric creatures. Another name for this reversal of expectation is **of situation**. Irony of situation occurs when the led to expect one thing and instead the opposite happens.

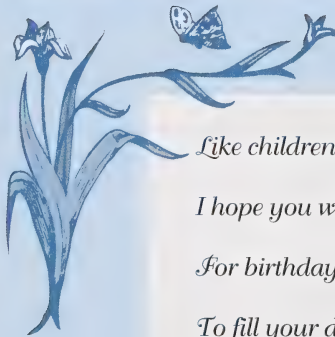
*Stop! I command you to let me go!  
Obey me! I created you.  
Please...you need me. Help!  
Somebody help me...*



***Irony of situation:*** in literature, the difference between what is expected to happen and what actually happens

***Irony:*** the contrast between what is and what was expected

**Irony** is common in stories; at its simplest it keeps a story from becoming predictable. Good writers dread predictability. Even when writing about conventional topics, they will still attempt to express themselves in fresh, imaginative ways. Less skilful writers tend to be unimaginative and the reader or listener can often predict their exact words. For example, you can buy all sorts of rhymed greeting cards that have very predictable verses. Play fill-in-the-blanks with the author of this card.



*Like children with a favourite toy,*

*I hope you will this card \_\_\_\_\_;*

*For birthdays come but once a year,*

*To fill your days with lots of \_\_\_\_\_;*

*And like your face, so fine and fair,*

*My love for you's beyond \_\_\_\_\_.*



What words did you pick? Most people are likely to choose *enjoy*, *cheer*, and *compare*. On the other hand, if you picked the words *destroy*, *beer*, and *repair*, you should have no trouble understanding the concept of irony.

Another example of situational irony can be found in the following poem entitled “Love,” by the well-known poet, Anonymous. Read the first four lines.

*There's the wonderful love of a beautiful maid,  
And the love of a staunch true man,  
And the love of a baby that's unafraid—  
All have existed since time began.*

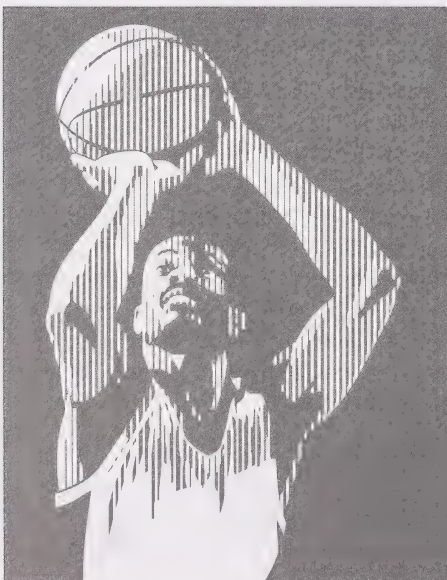
So far it appears to be a typical fill-in-the-rhymes, greeting-card poem. The speaker seems sincere; the message is serious and heartfelt. Now read the last four lines.

*But the most wonderful love, the Love of all loves,  
Even greater than the love for Mother,  
Is the infinite, tenderest, passionate love  
Of one dead drunk for another.*



The author has put one over on the reader. You are lead to expect a sentimental message, and when you let your defences down, you are hit with the ironic last line.

In situational irony, the author wants to do more than just surprise you, or make you laugh. More often than not, irony has serious intent. In *Past Imperfect*, there is a warning about knowing whom to trust: Corliss should have known that Roger couldn't be trusted with the invention. And in the poem “Love,” the poet appears to be criticizing those who make insincere displays of love, like drunks or untalented greeting-card writers.



Irony of situation does not always involve a surprise ending. Sometimes, as in the poem “Ex-Basketball Player,” the irony of situation is apparent throughout—in this case through a comparison of the main character's past and present.

Flick Webb is a former high school basketball star. Think of some former high school sports stars whom you know. What are they doing now? Would you say their lives have progressed or stagnated?



Read the poem “Ex-Basketball Player.”

## Ex-Basketball Player<sup>1</sup>

by John Updike

Pearl Avenue runs past the high-school lot,  
Bends with the trolley tracks, and stops, cut off  
Before it has a chance to go two blocks,  
At Colonel McComsky Plaza. Berth's Garage  
Is on the corner facing west, and there,  
Most days, you'll find Flick Webb, who helps Berth out.

Flick stands tall among the idiot pumps—  
Five on a side, the old bubble-head style,  
Their rubber elbows hanging loose and low.  
One's nostrils are two S's, and his eyes  
An E and O. And one is squat, without  
A head at all—more of a football type.

Once Flick played for the high-school team, the Wizards.  
He was good: in fact, the best. In '46  
He bucketed three hundred ninety points,  
A county record still. The ball loved Flick.  
I saw him rack up thirty-eight or forty  
In one home game. His hands were like wild birds.

He never learned a trade, he just sells gas,  
Checks oil, and changes flats. Once in a while,  
As a gag, he dribbles an inner tube,  
But most of us remember anyway.  
His hands are fine and nervous on the lug wrench.  
It makes no difference to the lug wrench, though.

Off work, he hangs around Mae's Luncheonette.  
Grease-grey and kind of coiled, he plays pinball,  
Sips lemon cokes, and smokes those thin cigars;  
Flick seldom speaks to Mae, just sits and nods  
Beyond her face towards bright applauding tiers  
Of Necco Wafers, Nibs, and Juju Beads.

*Esso: a brand  
of gasoline*

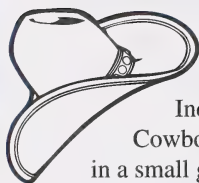
### JOURNAL ENTRY C

In your journal write a personal response to the poem you've just read.

<sup>1</sup> From *The Carpententered Hen and Other Tame Creatures*, by John Updike. Copyright © 1982 by John Updike. Reprinted by permission of Alfred A. Knopf, Inc.

1. List the physical characteristics and abilities that made Flick a good basketball player.
2. How are these physical characteristics and abilities used in his present job?
3. Who or what is Flick's audience now?
4. Explain the irony of the poem. In other words, describe the sort of life we might have expected Flick to lead. Then describe the life he is living instead.

Compare your responses with those in the Appendix, Section 1: Activity 2.



Now turn to page 11 of *Glide Path*, and read the poem "Indians." In this poem, the speaker is a Native who has lived on a Native reserve. Like many children in North America, the speaker often played Cowboys and Indians with his or her friends. In this case, however, it was Cowboys and Indians with a difference. Think about or discuss in a small group the following question. Then write your answer.



5. Given that the speaker is a Native, explain the irony of the poem.

Compare your response with the one in the Appendix, Section 1: Activity 2.

#### JOURNAL ENTRY D

In your journal respond to the following idea.

Now that you have examined the irony of Flick's life-after-basketball and the Native speaker's unique game of Cowboys and Indians, think about your own experiences. Can you think of an example of irony of situation in your own life? Describe the situation and explain what made it ironic.

**Dramatic irony:**  
a form of irony in which there is a difference between what the audience knows to be true and what a character believes to be true

Another type of irony is **dramatic irony**. It occurs mainly in plays and involves the audience and a character on stage. In dramatic irony, the audience (or reader) knows something important that one of the characters on stage (or in the story) does not. For example, in "Past Imperfect," we know better than Corliss just what sort of character Roger really is.

Reread page 251 of *In Flight*. Then answer the following question.

6. What does Corliss *think* is happening? What does the audience *know* is happening?



Compare your response with the one in the Appendix, Section 1: Activity 2.



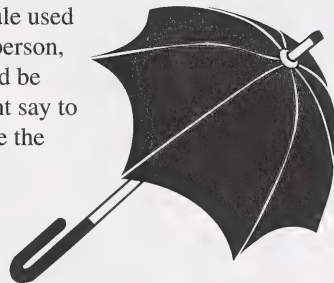
**Verbal irony:** the contrast between what is said and what is meant

A third type of irony is **verbal irony**. In verbal irony, there is implied meaning. People may say something opposite to the literal meaning of their words. For example, if it is raining heavily, someone might tell you: “Lovely weather, isn’t it?” If someone lives beside a garbage dump, he or she might say, “Ah, spring is in the air.”

**Sarcasm:** a form of irony that intentionally tries to hurt someone’s feelings by making fun of the person or through bitter remarks

**Sarcasm** is similar to irony, but sarcasm is harsh; obvious ridicule used for destructive purposes. A sarcastic person might say to a tall person, “Hey, how’s the weather up there, Stretch?” Verbal irony should be more subtle, more understated than that. For example, you might say to the tall person: “It must be nice being you. When it rains you’re the first one to know about it.”

Cartoonists rely heavily on verbal irony. For example, turn to the cartoon of the office on page 24 of *In Flight*.



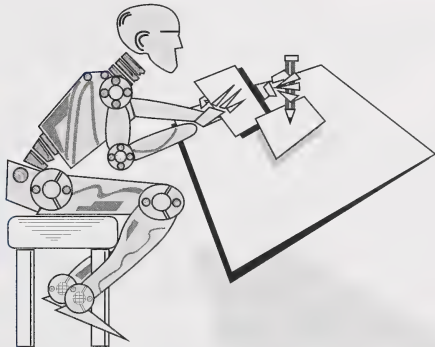
Here the statement “Been here long?” seems innocent enough. But look at the details in the picture; the man’s desk, his telephone, his pen, his clothing. When you look at these details, the irony of the question “Been here long?” becomes obvious. The man hasn’t just worked for the company for a while, he’s probably been there since the founding of the company.

Behind the joke, however, the cartoonist appears to be making a serious point with his use of irony. Think about or discuss in a group the following question.

7. What do you think the cartoonist is suggesting about changing technology and the working world?

Another example of verbal irony can be found on page 147 of *In Flight*. Look at this cartoon carefully and then answer the following question.

8. “I think we’re beginning to chip away at the stigma.” What is “the stigma?” What is being done to “chip away” at it?



**Tone:** the attitude toward a subject or audience adopted by a speaker or writer

Another important ingredient in the creation of irony is **tone**. Tone can be defined as the writer’s attitude toward his or her material. For example, a writer might be serious, humorous, angry, matter-of-fact, playful, wistful, and so on, depending on the mood of the work. A writer’s tone should always be appropriate for the mood he or she is trying to create.

9. Reread the opening scene from the play *Past Imperfect*. Describe the author’s tone and explain why it suits the mood created by the scene.

Tone was discussed in Module 2, Section 1: Activity 3.

**Compare your responses with those in the Appendix, Section 1: Activity 2.**

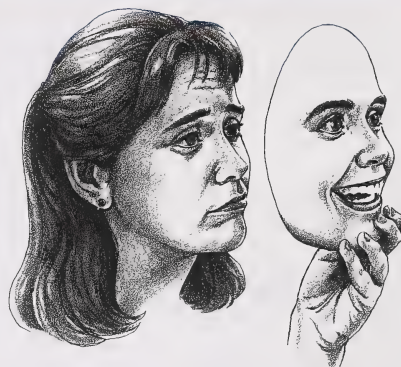
In ironic literature, the author must be careful to use the right tone, because there is the danger that the reader might take the author's words literally.



**Persona:** a character that a writer or performer adopts to present to the audience

For example, the cartoon on page 147 of *In Flight* would be a failure if the viewer believed that the cartoonist really was in favour of disguising nuclear power plants as farms.

To create an ironic tone, a writer will adopt a mask or **persona**. In the cartoon on page 147, the cartoonist adopts the mask of a power plant executive.



### JOURNAL ENTRY E

In your journal respond to the following ideas.

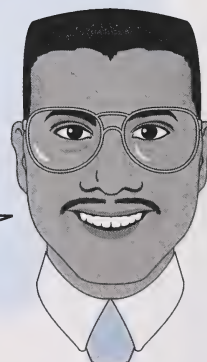
Describe the executive's attitude to the plant. Do you share his attitude? If not, describe your own response to the picture of "Mom 'n Pop's Nuclear Power Plant." What point do you think the cartoonist is trying to make?

If you share the executive's attitude, then the cartoonist's attempt at irony will have failed. If you don't agree with the executive, you will be more likely to see things from the cartoonist's point of view.

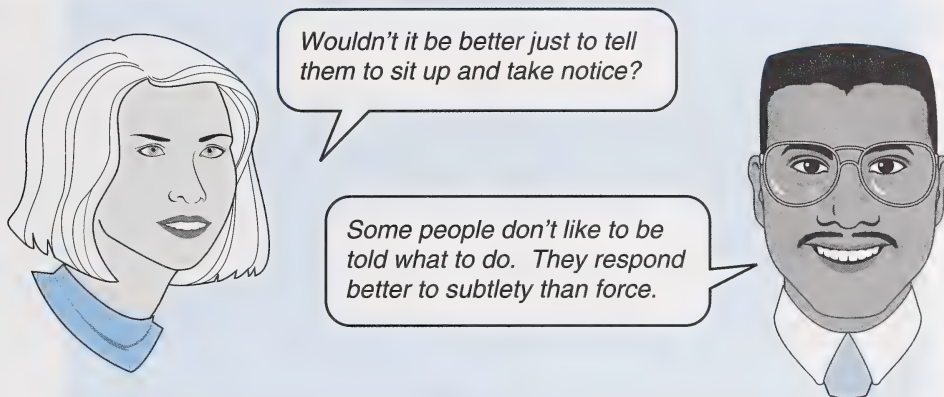


*I still don't get the purpose of irony. Why do people have to imply things or wear masks? Why can't they just say what they really mean?*

*Good point. Teachers are always telling students to write clearly. But sometimes, it helps to look at an issue from a different angle, to get people to sit up and take notice.*



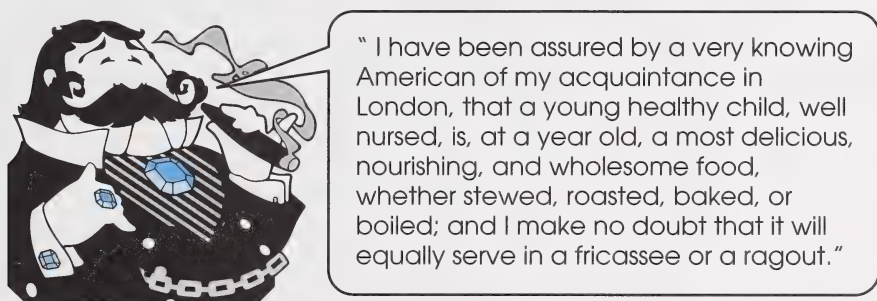




Perhaps the most famous example of ironic writing is the essay "A Modest Proposal," by Jonathan Swift. In the 1700s, he wanted to draw attention to the plight of the poor in Ireland. Thousands of children and adults were starving to death each year, and few authorities seemed to care. Swift had written serious essays about Ireland's problems, with little response.

So, in frustration, Swift turned to irony. He decided to write something so shocking that people reading it would feel compelled to do something about the problem.

What he did was to write an essay, in which he proposed that the solution to overpopulation and food shortages was to sell year-old babies as food! Of course, Swift didn't want anyone to think he actually meant what he said, so he adopted a persona—that of a well-meaning Irish businessman. In stating his proposal, this "citizen" wrote in such an enthusiastic and descriptive way, that readers couldn't possibly take him seriously.



Some readers laughed in spite of themselves. Others were disgusted by the vivid descriptions; but all were made to think about the problems of their society, which was the real intent of the essay.



Use the Internet to learn more about the Irish Potato Famine. This is the universal resource locator (URL) for one historical account of the Potato Famine:

<http://www.infi.net/~cksmith/famine/History.html>

There are links to other web sites, including those with differing viewpoints on the Potato Famine, that you could also investigate.

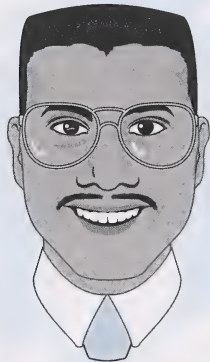
**JOURNAL ENTRY F**

In your journal respond to the following ideas.

Can you think of an issue in today's society that demands the attention of an ironic essayist like Swift? What sort of ironic things might you say about this topic in order to get people's attention?

If you would like to extend your ideas into an essay, turn to Section 1: Enrichment for further suggestions about writing an ironic essay.

*Hyperbole and tone were discussed in Module 2, Section 1: Activity 3.*



*For irony to be effective, the audience has to understand the hyperbolic stance and tone of the message.*

You've no doubt used irony from time to time even if you weren't aware of it. Irony can make conversations and some forms of written communication livelier and more fun. You now know more about the different types of irony, and how writers make use of them to entertain or inform their audiences. Feel free to use irony in future writing assignments when you think it is appropriate to do so and when you think the use of irony will help convey your message. When deciding whether to use irony, consider what your message is, what your purpose is for communicating the message, and who your audience is. How do you think this audience would react to your message and its presentation?

**Follow-up Activities**

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should do the Enrichment.

**Extra Help**

Do one or both of the following questions.



1. In irony of situation, you are led to believe something, and it turns out that the opposite is true. Or else, you are led to expect that a certain thing will happen and instead the opposite happens. In either case, there is a reversal of expectation. The following poem, “Warren Pryor,” offers a good example of irony of situation. Although the poem has four stanzas, you will read, for the moment, only the first three stanzas. In these lines you are given the basic story: that of a poor farming couple determined to make a better life for their son.

## Warren Pryor<sup>1</sup>

by Alden Nowlan

When every pencil meant a sacrifice  
his parents boarded him at school in town,  
slaving to free him from the stony fields,  
the meagre acreage that bore them down.

They blushed with pride when, at his graduation,  
they watched him picking up the slender scroll,  
his passport from the years of brutal toil  
and lonely patience in a barren hole.

When he went to the Bank their cups ran over.  
They marvelled how he wore a milk-white shirt  
work days and jeans on Sundays. He was saved  
from their thistle-strewn farm and its red dirt.



- a. Describe the Pryor's farm.
- b. What sort of future do the parents want for Warren?

When Warren graduates from high school, his parents are delighted. They are even happier when he gets a white-collar job as a teller at the bank. All their hard work has been worth it; the future looks very bright indeed. Now read the last stanza.

And he said nothing. Hard and serious  
like a young bear inside his teller's cage,  
his axe-hewn hands upon the paper bills  
aching with empty strength and throttled rage.<sup>2</sup>

- c. Find a **simile** to describe how Warren feels about his job. What would he rather be doing?

There is an ironic twist: The life his parents wanted for him is not the life Warren wants.

- d. Why do you think Warren keeps his feelings “throttled”? Why do you think Warren doesn't speak up and tell his parents the truth?

**Compare your responses with those in the Appendix, Section 1: Extra Help.**

*Simile: a comparison of two unlike things using the words like, as, or than*

*Similes were discussed in Module 2, Section 1: Activity 3.*

<sup>1</sup> Estate of Alden Nowlan for the poem “Warren Pryor.” Reprinted by permission of the Estate of Alden Nowlan.

<sup>2</sup> Ibid.

2. In this section you studied irony. In the following exercise, match the terms with their examples.

- |                                |                                                                                                                                                                                                                                                     |
|--------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| i. verbal irony                | a. In <i>Past Imperfect</i> , Corliss thinks Roger needs help in putting on the earphones. The audience, however, knows that Roger is planning to play a trick on Corliss.                                                                          |
| ii. irony of situation         |                                                                                                                                                                                                                                                     |
| iii. dramatic irony            | b. It's May, the weather is warm, and you spend all day planting your flower garden. The next day it snows.                                                                                                                                         |
| iv. adopting an ironic persona | c. It has rained for three days straight. As you are struggling through the puddles, a neighbour calls out, "Beautiful day, isn't it?"                                                                                                              |
|                                | d. In order to draw attention to the need for recycling, you write a letter to the editor entitled, "The Joys of Styrofoam," wherein you state, "Just think, if it weren't for styrofoam, we'd be forced to remember where we put our coffee cups." |

Compare your responses with those in the Appendix, Section 1: Extra Help.

### Enrichment

Do one or both of the following questions.

1. Try your hand at writing a short ironic essay. Your essay should have an introductory paragraph, 2–3 paragraphs of development, and a concluding paragraph. It should be approximately 200–300 words long.

In composing an ironic essay keep in mind the following point; you're trying to argue the opposite of what you really mean. For example, if you're against nuclear war, write an essay entitled, "The Joys of Nuclear War." But write it in such a way that your real meaning is clear to the reader. This is where your tone can become important. For a serious topic such as nuclear war, you might, for example, adopt the gushy, conversational tone of a fashion writer. You might say, "Nuclear war will be a boon to the fashion-conscious. A little fallout and you won't have to worry about keeping up with changing hair styles."



The following is a sample from a student who decided to write about punctuation. What better way to impress upon people the need for proper punctuation than to begin your essay this way.

punctuation the unnecessary and soon-to-be obsolete component of modern writing is a waste of both time and money in fact if punctuation were abolished it would save time providing more enjoyment for the reader or listener and also save lives because first of all it would save money if punctuation was abolished we would need far fewer english teachers classes and textbooks to teach those english teachers remaining would have an easier job with less time needed to mark book companies and printing presses would also save large sums of money if punctuation was abolished books would be much shorter and use less ink





Another student, appalled at the increase in the purchase of handguns by homeowners, wrote an essay entitled “Chainsaws Should Be Legalized for Home Protection.”

You no longer have to spend hundreds of dollars on bullets. The chainsaw is easy to refill with inexpensive lawn mower gasoline. And you won’t have to worry about the burglar hiding on you, because with a chainsaw you can easily saw through those bothersome walls.

You can probably think of numerous topics on which to test your ironic talents. If not, here are some possibilities:

- The Exquisite Pleasures of Getting Up in the Morning
- The Joys of Taking the Bus Every Day
- The Importance of Smoking/Styrofoam/Junk Food
- Why We Need Pollution
- Your Town: The Next Tourist Hot-Spot

### Form and Content of Your Essay

In writing your ironic essay, keep the following points in mind.

#### Introduction

You should have an implied thesis statement. If you are trying to show that cats are a menace, you should write a thesis which states the opposite: “Cats are the greatest pet a person could want.” It should be obvious from your explanations what you really think about cats.

#### Body

You should come up with two or three short paragraphs of development in support of your thesis. For example: “Cats are very friendly animals. Like the pet rock, they can provide hours of companionship.” Or: “Cats are the most artistic of animals. After only a few weeks of owning a cat, you can turn your entire apartment into a gallery of contemporary claw art.”

#### Conclusion

Sum up your essay in an overly enthusiastic way: “Remember, a cat isn’t just a friend, it’s a health-saver. After all, without a cat around, how would you know when it’s time to take your allergy pills?”



*Now you have a better idea about how to write your ironic essay. Go ahead. Begin writing. Enjoy yourself. Be creative!*

For helpful comments, refer to the Appendix, Section 1: Enrichment.



2. When you've finished writing your radio-play script, try tape recording it. You will need some friends to help you with the voices and the sound effects. Of course, you could always test your vocal ability by doing all the sounds yourself. Use this exercise to help you see if your script needs any improvements before you submit the script in the Assignment Booklet.

For helpful comments, refer to the Appendix, Section 1: Enrichment.

## Conclusion

In this section, you tested your ability to create visual images out of sound by reading a radio drama. You also examined the different types of irony and the ways in which irony can be used to help convey the meaning of a work. You now also know how to write a dramatic scene for radio using the correct radio-script format; recognize and explain examples of irony, particularly irony of situation; and describe the writer's tone (the persona) in a given work.

Assignment  
Booklet

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.



## SECTION

## 2

## VISUAL LITERACY



You live in a world of images—film, TV, video games. Today, students must not only know how to read and write; they must also know how to interpret what they see.

In this section, you'll work on your viewing skills by identifying and analysing some of the techniques visual artists use to create meaning in their works. By the end of this section, you should be able to demonstrate your visual literacy by

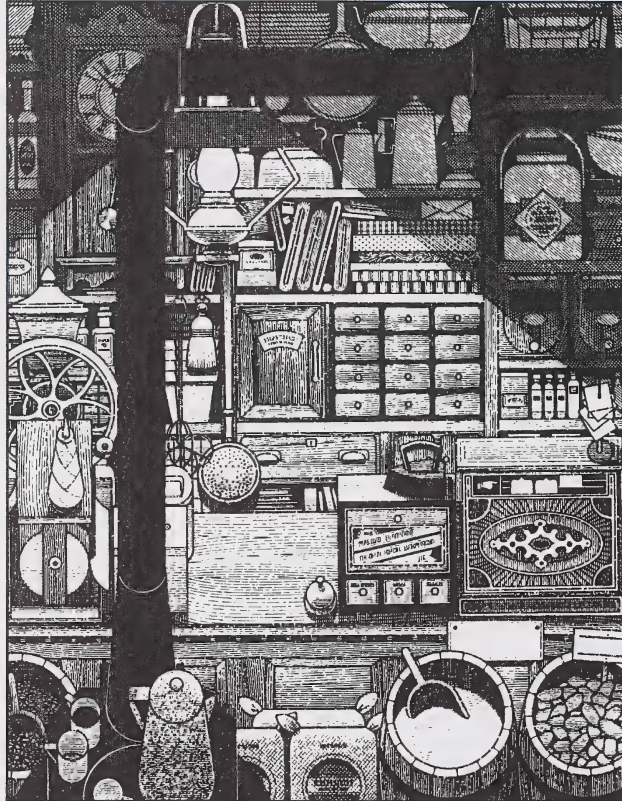
- identifying and analysing visual techniques
- inferring context and meaning from details in a visual work
- describing various ways in which emphasis can be created in a visual work
- identifying and evaluating examples of non-verbal communication (body language)

Remember that viewing, like all other forms of communication, is an interactive process. The more you know about the techniques of visual communication, the more you'll appreciate the images you see.

## Activity 1: What Do You See?



Look at the following picture. What do you see?



- Maria:** Hmm. I see a bunch of stuff stored on shelves or something. Maybe it's a garage or someone's basement.
- John:** Or maybe a workshop.
- Krista:** It kind of makes me think of the way I imagined Uncle Corliss' workshop to be like. There are all sorts of gadgets, parts, and supplies. The place looks cluttered but organized. Everything is neatly stored on shelves. Perfect for an inventor's workshop.
- Mr. LaBerge:** Now that you mentioned it, your interpretation seems to fit quite nicely with some of the details in the picture. The radio play *Past Imperfect* is set in the 1930s, and a lot of the things in the picture are kind of old-fashioned looking.
- Paul:** Like the old clock on the wall and the oil lamp.
- Suzanne:** And the wood burning stove.





**Mr. LaBerge:** That's right. Now look at some of the other details in the picture. What other inferences can you make about the picture?

**Krista:** You know, some of the stuff in the picture—especially near the bottom—looks like food. There are cloth sacks that look like the sacks that flour, sugar, or rice sometimes come in. The barrels on the right side might contain flour or sugar or salt. Next to that barrel is a barrel that contains something that resembles pickles. I don't think you'd find that sort of stuff in an inventor's workshop.

**Maria:** Or in a garage.

**John:** Say. Isn't that an old cash register on the right side?

**Paul:** I think you're right. And that strange-looking wheel on the opposite side could be part of an old-fashioned coffee grinder.

**Suzanne:** The picture is starting to look more and more like a country store from the 1800s or early 1900s.

**John:** Like the ones you can see at Fort Edmonton or Fort Steele. Or on some TV shows or in movies.

**Krista:** Yeah, that's right. Boy, I was really out to lunch when I said it looked like an inventor's workshop.

**Mr. LaBerge:** Don't be so hard on yourself. There are a lot of details in the picture, and it takes a little time and patience to examine each detail and to think about what it contributes to the message that the visual artist wants to communicate.

**Inference:** a conclusion arrived at by weighing the evidence

In Section 1, you looked at several cartoons. From the details in each cartoon, you were able to infer the context of the work.

**Context:** the surrounding material that helps suggest meaning

In visual communication, your understanding of a picture depends on your attention to details as well as on your ability to draw conclusions—or **inferences**—from those details.



Inferences?

It's not hard. Just think like a detective. You have the facts of the case and it's up to you to put them together—to make inferences.

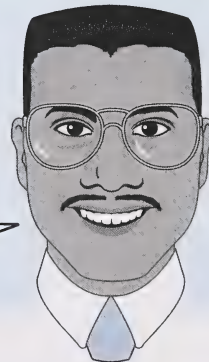


About who the killer is?

That's right. Or, in the case of a picture, about what the overall meaning is. But before you can decide on meaning, you have to understand what's going on in the picture. You have to look at the **context**—that is, the circumstances or facts or story of the picture.

Context? How am I supposed to find that?

Well, when you look at a picture, just ask yourself some basic context questions:



### Context Questions

- Where is the scene taking place?
- How are they related?
- What is happening right now?
- What was happening just before the picture was taken?
- Who are the people in the scene?
- What are they doing or thinking?





Go ahead. Try out these questions on yourself by turning to the photograph of the five people on page 7 of *In Flight*.

1. Describe the context of this scene by trying to answer some of the context questions you’ve just considered. Write your response in the form of a paragraph.

In describing context, don’t just guess what is happening; make inferences based upon what you see in the picture.

2. For example, why would the following statement about the photograph on page 7 be incorrect?

“This is a photograph about an abusive family situation: The father is a tyrant who often beats up his three children; while his wife is an alcoholic who is unable to stand up for her children.”

**Symbol:**  
something that stands for something else; an object, person, or event that has a meaning greater than its literal meaning

Compare your responses with the ones in the Appendix, Section 2: Activity 1.

Visual artists always present details carefully so that they don’t confuse the viewer about the context of a picture. One way they do this is through the use of **symbols**.

For example, turn again to the cartoon on page 24 of *In Flight*. As you already know, the cartoon’s humour is based on the conflict between the up-to-date and the out-of-date.

3. Look at the objects in the cartoon and place them under their appropriate headings.

Up-to-Date Symbols	Out-of-Date Symbols



Symbolism will be discussed more fully in Module 6, Section 2: Activity 5.

However, the meaning of the picture can only be conveyed if the meaning of the symbol is clear to the viewer.

4. Suppose the cartoonist had placed a videocamera on the man’s roll-top desk. Why might this detail be considered unclear or confusing?



Another example of the impact of symbols on meaning can be found on page 134 of *In Flight*. Look at the photograph of the aircraft and the birds.

5. What are the symbolic similarities between aircraft and birds?

Compare your responses with those in the Appendix, Section 2: Activity 1.

## JOURNAL ENTRY A

In your journal respond to the following idea.

Put yourself in the place of the pilot of this aircraft. Describe the context or story of the scene. In your response bring out the symbolic relationship between your aircraft and the birds.

Now you know how important details are in conveying the meaning of a work of visual communication. But in any picture, some details are more important than others. What makes these details stand out? You'll learn about creating emphasis in the next activity.

## Activity 2: Creating Emphasis



Good photographers or artists always try to compose or arrange their pictures in the most effective way. They do this through the use of emphasis. With emphasis, the artist tells your eyes where to look.

A good example is the following cartoon. Have you ever experienced this situation in a movie theatre?

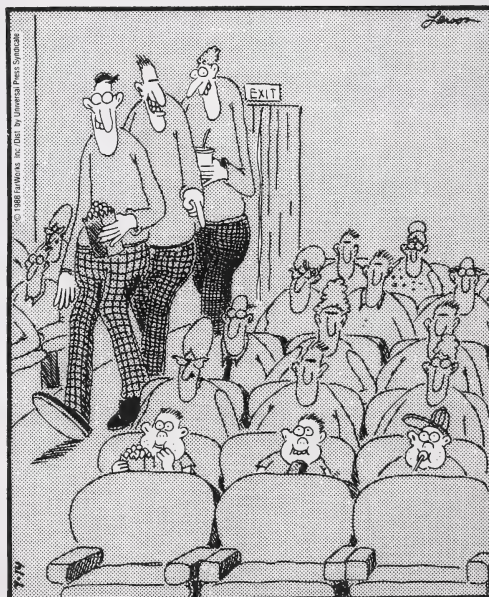
How did you know that you were supposed to focus on the three boys in the second row and not on the people in the back three rows?

The cartoonist focused your attention through the use of light. You look at the three boys because their faces are light. This lightness contrasts with the darkness of the rest of the audience and therefore emphasizes the boys. Notice that the three men coming down the aisle are also in the light; they, too, attract your attention.

In this section, you'll notice that only black-and-white photographs and cartoons are used. In black-and-white pictures, the contrasting use of light and dark is particularly effective in emphasizing objects and people, as well as in conveying the **mood** of a picture.

### THE FAR SIDE <sup>1</sup>

By GARY LARSON



*Mood: the overall feeling produced in the reader or viewer by a piece of literature or piece of visual communication*



Turn to page 315 of *In Flight* and read the infobox "Effects of Different Lighting Sources." Then answer the following question.

<sup>1</sup> THE FAR SIDE © 1988 FARWORKS, Inc./Dist. by UNIVERSAL PRESS SYNDICATE. Reprinted with permission. All rights reserved.



1. Suppose you're a photographer who has been hired to take Hallowe'en pictures. How might you light your subjects to make them look as scary as possible?



Colour can also be used to emphasize a particular mood. Turn to page 314 of *In Flight* and read the last paragraph which deals with colour. Then answer the following question.

2. What is meant by warm and cool colours? If you wanted to make a scene appear vibrant and energetic, what colours would you emphasize in your photograph?

**Compare your responses with those in the Appendix, Section 2: Activity 2.**

*Perspective: the effect of distance on the appearance of objects; the distance from which objects are observed*

The photographer can also create emphasis through the use of **perspective** (also known as camera distance). Creating emphasis through the use of perspective involves careful arrangement of the foreground, middleground, and background of a picture. As you look at the following picture, notice what your eyes are drawn to first.



## JOURNAL ENTRY B

In your journal respond to the following ideas.

What feelings come to mind as you look at this picture? Suppose that you're the photographer. Describe the circumstances that led you to take this picture. What was in your mind as you set up your camera? What impressions were you trying to convey?

In a picture, large objects capture people's attention before smaller ones. By placing the small girls in the immediate foreground, the photographer has made them the largest "objects" in the picture.

- Why do you think the photographer has arranged the picture this way? (Consider the girls in relation to the other objects in the background—for example, the trees, the farmhouse, the fluffy cumulus clouds. Also, consider the mood of the picture.)



Turn to page 309 of *In Flight* and read the paragraph under the heading "Camera Distance." Then look at the three pictures of the house.

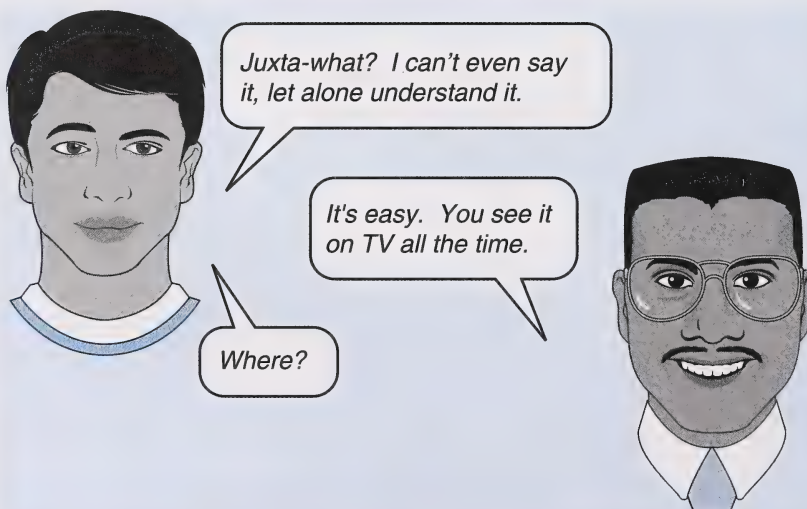
- In which of the three pictures does the house appear the largest or most physically impressive, compared to its surroundings? Why?

Compare your responses with those in the Appendix, Section 2: Activity 2.

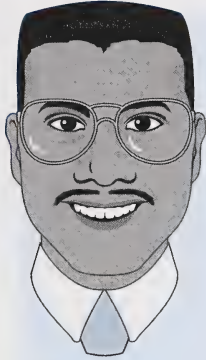
Often in visual communication, the cartoonist or photographer will employ a technique called **juxtaposition** to create meaning or provide emphasis.

**Juxtaposition:**  
putting two or more things side by side in order to emphasize their similarities or differences

You learned about juxtaposition in Module 2, Section 1: Activity 3.



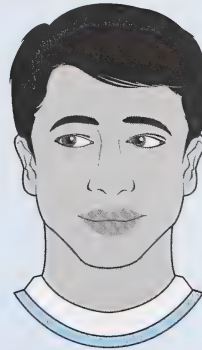




Advertising. How often have you seen commercials where the product is placed side-by-side with young good-looking people having a great time? That's juxtaposition. Obviously, the advertisers want you to think that if you buy their products you too will enjoy great times with good-looking people.

I see. So what's juxtaposition again?

Just think of it as the placing together of two objects or ideas for the purpose of comparison or contrast.



Look again at the picture of the girls on the swing. Here the photographer has framed the girls against the clouds—in other words, he has juxtaposed the girls with the clouds. But why? Perhaps he wants to emphasize the idea that the girls are like the clouds—free, floating on air, as big as the sky. This juxtaposition helps you to see the picture as one of life's happier moments.



Another example of juxtaposition can be seen in the photograph at the bottom of page 309 of *In Flight*. Here the photographer has juxtaposed the small house with the huge, empty beach.

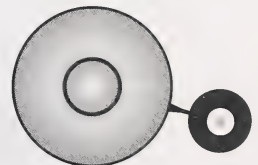
5. What idea do you think the photographer is trying to emphasize with the juxtaposition of house and beach?

Compare your response with the one in the Appendix, Section 2: Activity 2.

So far, you've examined a number of techniques used to convey meaning in a work of visual communication. But the most important ingredient in any picture has yet to be mentioned—you. Where are you, the viewer, in these photographs and cartoons? In other words, what is your **point of view**, or camera angle?

*Point of view:*  
the position from  
which something  
is observed or  
considered

Look at this drawing of someone wearing a sombrero hat while frying an egg.



Here, the artist has given you a bird's eye or top view of the scene.



*I'd never have guessed that. To me it looks more like a pair of wheels—maybe from a farm tractor.*

*I don't know. It just looked that way.*

*Good point. But then, what made you think it was a pair of wheels?*

*You're right, it does. People have a natural tendency, or bias, toward an eye-level point of view. But visual artists don't always show things at eye level—so your bias can keep you from understanding the picture.*

*I always thought that bias meant prejudice, racial discrimination, that kind of thing.*

*It does. Generally speaking, bias is trying to impose your view of the world as the only right one, regardless of what the world is trying to show you.*



In the film *Dead Poet's Society*, the teacher, Mr. Keating (played by Robin Williams) encourages his students to alter their points of view by standing on their chairs. Go on. Join them. Stand on your chair and take a look around the room. What do you see? Somebody's bald spot? Dust on the light fixtures? Or, just possibly, a new horizon?

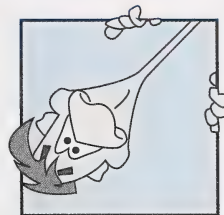




In looking at any piece of visual communication, consider your point of view first. From what angle are you observing the scene? Head on? From above? Underneath? Off to one side?



Turn to page 310 of *In Flight* and study the information and pictures under the heading “Camera Angles.” Then answer the following questions.

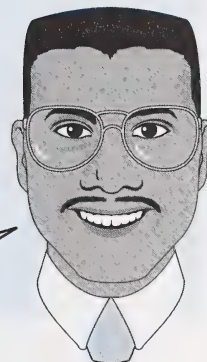


6. Based on your knowledge of camera angles, why is it that tall people often seem more authoritative and powerful than people of average height?
7. Photographers sometimes take low-angle shots of people. That is, they position the camera near ground level and point the lens up at the people. What would be a photographer’s purpose for taking such a picture?

Compare your responses to those in the Appendix, Section 2: Activity 2.



*It seems to me that a low-angle shot changes the viewer’s point of view. Am I right?*



*Yes, that’s right. Photographers often want you to see things a different way. By using a low-angle shot, the content of the picture may be familiar to a viewer, but the viewer experiences it in a different way.*

**Tone:** the attitude toward a subject or audience adopted by a speaker or writer; a speaker’s or writer’s attitude toward a subject or audience reflected in the choice of words and in the emphasis placed on particular ideas or images

Photographic techniques, such as the low-angle shot, allow photographers to control and change the viewer’s perception of the content. Through their photographs, photographers can change the viewer’s point of view or perception of reality. Often, the desired effect is to make people question their assumptions, their attitudes and beliefs, and their understanding of themselves, others, and life.

Point of view can offer clues to a visual artist’s **tone** or attitude toward his or her material. For example, look again at the picture of the girls on the swing. Here, the camera is shooting up at the girls. The angle makes the girls seem larger, more powerful, closer to the sky than the ground. From this, you might conclude that the photographer is expressing a very positive, respectful attitude toward childhood. The camera angle emphasizes the importance of the girls.

Again, in the photograph that follows, the point of view offers a clue to the photographer’s attitude.



REUTERS/BETTMANN



In analysing this photograph, begin by determining your point of view. Where are **you** in the scene?

You're behind the soldier with the gun, just off to one side. You appear to be closer to the child's eye level than the soldier's. You can see the child's face; you cannot see the soldier's. It would appear your sympathies are being directed to the child rather than the soldier.

Now consider the context of the scene by responding to the following idea in your journal.



### JOURNAL ENTRY C

In your journal respond to the following ideas.

A good photograph should prompt an immediate emotional response in the viewer. Describe your response. In doing so consider the context of the scene. What is going on that makes you feel the way you do?

Now look for details to support your first impressions. If possible, in a small group discuss the following questions. Don't worry about disagreeing; the photograph allows for many opinions and interpretations. Then write your findings into your notebook.

8. How does the photographer's use of light and dark affect the mood of the picture?
9. What is the effect of placing the soldier in the immediate foreground of the picture?
10. How does the visual symbol of the wall enhance the overall effect of the picture?
11. The photographer has juxtaposed the ball with the gun. List the things that are symbolized by the following items:
  - ball
  - gun
12. What do you think the photographer is trying to show through this juxtaposition?
13. What do you think will happen next?

**Compare your responses with those in the Appendix, Section 2: Activity 2.**

### JOURNAL ENTRY D

In your journal respond to the following ideas.

Now that you've analysed this photograph, you may want to write a different journal entry. You may want to change your point of view and assume the role of one of the participants: the little child, the soldier, or an onlooker. Describe the scene from your new point of view. What do you think will happen next?

The visual artist determines your point of view carefully in order to direct you toward the meaning of the visual work. To change your point of view is to direct you toward another, possibly quite different meaning. For example, look again at the picture of the soldier and the child. Imagine that above the child, behind the shadowy bars of the window, another person is taking a photograph at the same moment. In this imaginary photograph, you have a front view of the soldier. In his right hand, the soldier is holding an ice-cream cone toward the child.



Does this information change the mood? Is the soldier now as threatening as before? Is the child still in danger? As you can see from this example, when you change your point of view, your opinions about things can change as well.

### JOURNAL ENTRY E

In your journal respond to any or all of the following questions.

- What is reality?
- Do the pictures on TV and in newspapers and magazines show everything that is happening?
- How do you know if what you see in a photograph or TV image is real?
- How much of what you see is manipulated or edited in order to show a particular viewpoint?
- Can two people see something different when they are viewing the same picture?
- Computer technology now makes it possible to alter photographs. Details can be added, deleted, and changed. Can you trust a photograph to tell the truth?
- What is the truth? Who decides what is true?





**Mr. LaBerge:** So, what have you learned about emphasis in works of visual communication?

**Maria:** You can put emphasis on certain important details in a work of visual communication by using techniques such as lighting, colour, perspective, and juxtaposition.

**Suzanne:** You can also create emphasis by considering and manipulating the point of view from which the work is viewed by the audience.

**Mr. LaBerge:** Good! You're both right. All of these techniques help shape the message and tone of a picture or other form of visual communication. The details that are emphasized also help establish the mood of a work of visual communication.

**Paul:** Looking at a picture is more involved than you think it is at first glance, isn't it?

**Mr. LaBerge:** That's very true. There are a lot of details to look at and a lot of connections that have to be made among the various details before you really begin to understand what a picture is *saying* to you.

Visual communication is a powerful form of expression. In the next activity, you'll learn even more about visual communication—what your body says even while your mouth is closed.

### Activity 3: Body Language



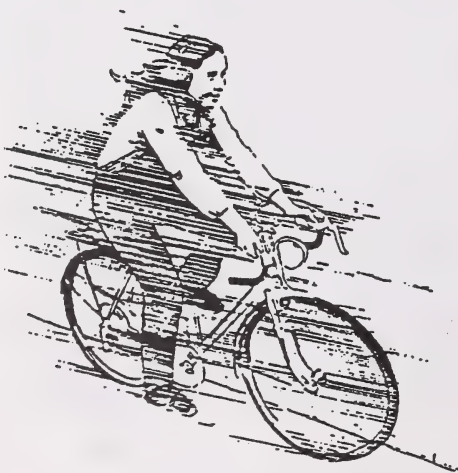
Every waking moment of every day, you communicate messages about yourself, as well as your thoughts about the things that are going on around you. You might now be thinking, “No, that doesn’t sound like me. I don’t talk that much.” Well, maybe your mouth isn’t talking all the time, but your body is! Your body never stops talking.

When your body slouches, it tells people you’re bored or disinterested. When you lean forward in your chair, it tells people you’re interested in what you’re seeing or hearing. When you turn your back on someone, they realize you don’t want to talk to them. If you avoid making eye contact, people sense that you’re uncomfortable or trying to hide something. When you stand or sit near someone, it tells them that you like them and trust them. A touch can tell people you care about them. The signals that your body sends are called *body language*.



JIM WHITMER PHOTOGRAPHY

Body language is a form of non-verbal communication. Body language conveys messages in all sorts of communication situations; such as, in conversations or in presenting a speech. Visual artists also depend on the body language of people shown in pictures, cartoons, paintings, and photographs to help convey the messages they want to share with their audiences.



A picture may be still, but it is never static. There should be a sense of *aliveness* in the frozen moment. For the cartoonist, life and movement can be conveyed simply by the addition of a few lines. In the drawing of the bicyclist, for example, notice how the addition of a few horizontal lines conveys the feeling of speed and exhilaration.

For most viewers, however, the life of a picture comes from the people in it—their appearance, facial expressions, posture, gestures, and so on. Consider how the non-verbal communication, or body language, of people in photographs, pictures, and cartoons help you understand the meaning of a picture.



Turn again to the picture of the five people on page 7 of *In Flight*.

In Activity 1, you described what was going on in this photograph. But how did you know what was going on? On what did you base your conclusions? Most likely, your attention was immediately drawn to the faces. They’re all looking at the same “something,” but that something—person or object—is not in the photograph. The only clue as to what is happening comes from looking at the non-verbal communication of the five people.

Think about the reactions of each of the five people in the photograph. Based on their body language (consider things such as their posture and facial expressions), what do you think is going through each of their minds?

Now get together with a partner or in a small group. Share your ideas about the messages conveyed by the body language of the five people and the thoughts that might be going through their minds.

JOURNAL ENTRY F

In your journal respond to the following questions.

- Did some of the ideas from your partner or group surprise you? What were they? Why did they surprise you?
- Did you have any ideas that your partner or group found interesting? Which ones?
- Were your interpretations similar to those of your partner or group? Try to draw conclusions about any differences in your interpretations.

1. In a chart similar to the one that follows, write down details of each person’s posture and facial expressions. Then in a sentence, write down the thought that you think is going through the person’s mind at that moment.

Person	Posture	Facial Expression	Thought
1			
2			
3			
4			
5			

Compare your chart with the one in the Appendix, Section 2: Activity 3.



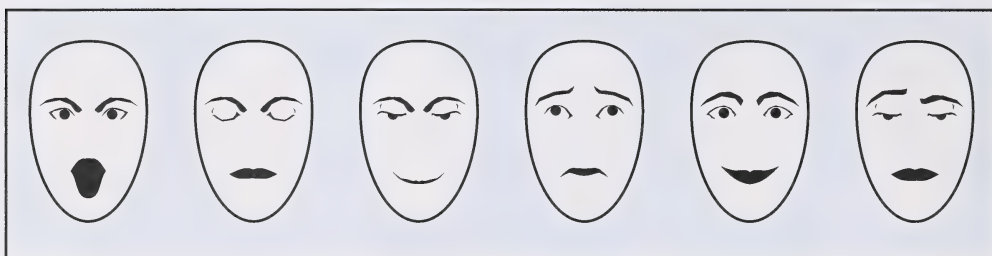
## JOURNAL ENTRY G

In your journal respond to the following ideas.

Suppose that you're one of the people in this photograph. Describe the events immediately before the photograph was taken. How do you fit into the scene? What is your response to what you're seeing? What do you think will happen next? What do you think you'll do?

As you can see from question 1., a great deal can be learned about people just by looking at them. The same is true for the people who look at you.

To get an idea what your face is telling the world, stand before a mirror (you might want to be alone when you do this) and try the following exercise. Say a simple sentence such as "I like it." Say it several times, but try to convey different moods each time you say it (e.g., happiness, sadness, anger, boredom, fear, and so on.) As you change the mood, your facial expression will likely also change.



Now turn to the picture on page 168 of *In Flight* and look closely at the two people sitting at the table.

- Describe the mood of this picture, as you see it. How do the people's facial expressions, gestures, and posture reinforce this mood?

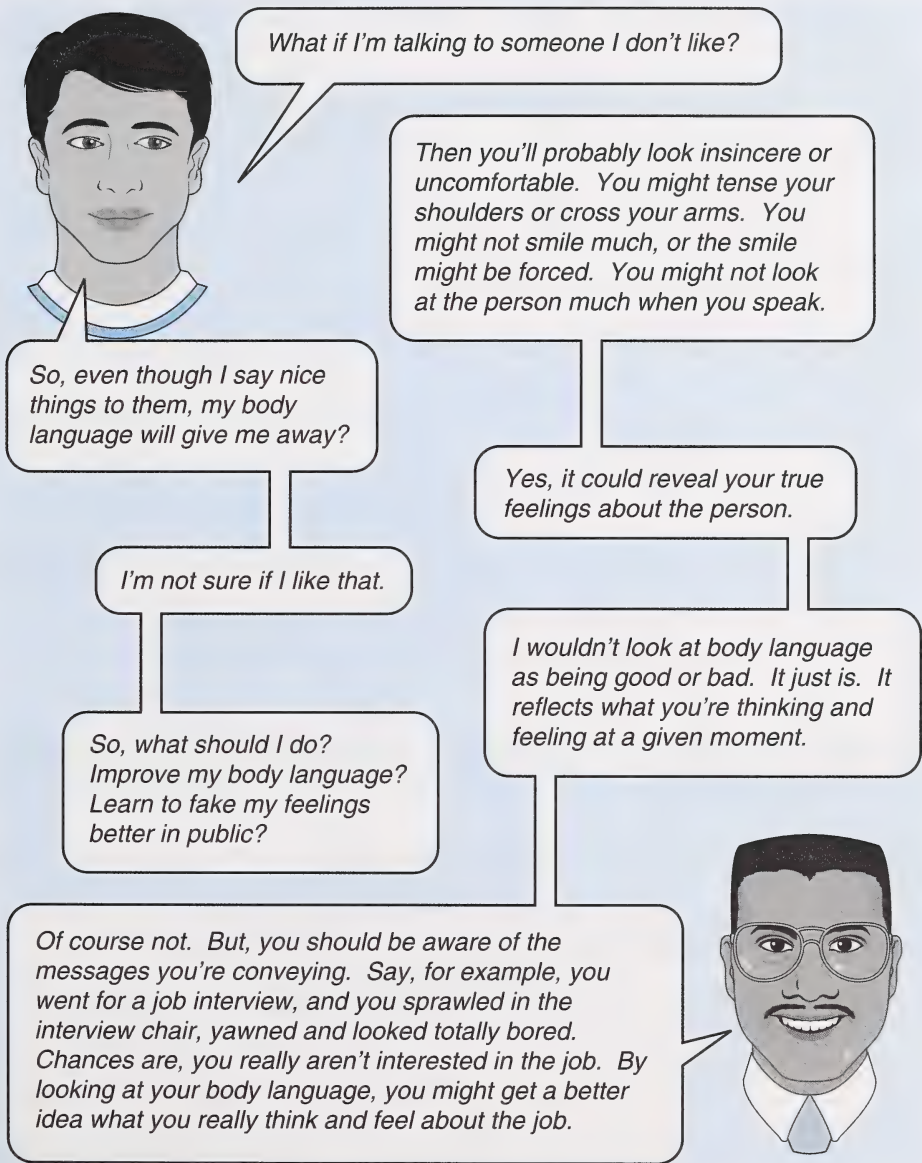
**Compare your response with the one in the Appendix, Section 2: Activity 3.**

You have only to look at these two people to know what they're feeling. In fact, many psychologists believe that you can tell more about people's thoughts and feelings from their non-verbal behaviour than from their words. To get a better understanding of non-verbal communication, turn to page 227 of *In Flight*, and read the infobox "Observing Non-Verbal Behaviour."



As you can see from the infobox, non-verbal communication is an important part of the communication process. Just try, for example, to describe a spiral staircase, or the butterfly stroke, or the fish you almost caught, without using your hands. It's not easy, is it?

But non-verbal communication doesn't just help you convey a message. It also conveys who you are as a person—your innermost thoughts, feelings, and attitudes.





3. Now, look again at the picture of the two people on page 168 of *In Flight*. Suppose that this is a job setting, and you're an employer interviewing these two people for a job.

Based on your answer to question 2, would you hire either of these people for a job in your company? Why or why not?

**Compare your response with the one in the Appendix, Section 2: Activity 3.**

Think about speaking situations that you've experienced in the past. Think for a moment about *how* you communicated your messages. Part of your message, of course, was communicated by words; but part of it was likely conveyed, consciously or unconsciously, by your body language—your facial expressions, hand gestures, and posture. The people with whom you communicated also probably used a combination of spoken language and body language to convey their messages.

If possible, with a partner or in a small group discuss the following questions:

- How effective is body language in helping to convey a speaker's message?
  - Can some types of body language enhance spoken communication? Give examples.
  - Can some types of body language interfere with spoken communication? Give examples.
4. a. In your notebook, list examples of body language you've observed that enhance verbal communication.
- b. List examples of body language that interfere with verbal communication.

**Compare your lists with those in the Appendix, Section 2: Activity 3.**

From now on make it a point to become more aware of the ability of non-verbal communication to enhance people's understanding of a speaker's message.

## Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

In this section you've studied a number of techniques used for visual communications. The following activity will help you to review these techniques by creating your own visual work.

1. a. Make your own drawing or sketch based on the following instructions:
- In analysing any picture you must consider the foreground, the middleground, and the background of the picture. In your drawing put grass and shrubs in the foreground, a satellite dish in the middleground, and sky and cumulus clouds in the background.



- In analysing a visual work, you should be aware of your point of view, or camera angle. In this drawing make your point of view fairly low. Viewers should feel like they're looking up to the satellite dish and the clouds.
- Juxtaposition is frequently used in visual works. It involves placing objects close together for emphasis or to create meaning. In your drawing the satellite dish and clouds are juxtaposed to suggest that technology is embracing the heavens.

**For helpful comments refer to the Appendix, Section 2: Extra Help.**

b. Make a second drawing by following the instructions below:

- In this drawing there is a city street in the foreground. An old brick wall takes up the middle of the picture. There is a door in the middle of the wall with a window above it. The door is open, but no one can be seen inside.
- Visual artists often make contrasting use of light and dark to create emphasis. In this scene the street is brightly lit, but the room behind the door is dimly lit.
- The visual artist attempts to create an immediate emotional response or mood in the viewer. In this picture the room appears gloomy, almost threatening. Perhaps danger lurks inside for anyone who enters.

**For helpful comments and a sample drawing, refer to the Appendix, Section 2: Extra Help.**

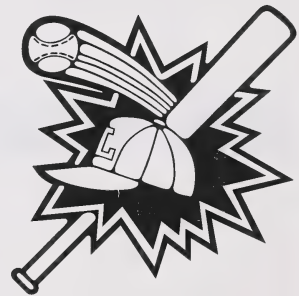
The following multiple-choice questions should help you review some of the terms and concepts you've learned that deal with visual communication.

2. To show that an expensive European car is elegant and tasteful, a car advertiser will often juxtapose pictures of the car with \_\_\_\_\_.
- a. scenes of race-car driving
  - b. shots of the car driving over difficult terrain
  - c. sounds of classical music



3. To read a stop sign upside down would require a change in your \_\_\_\_\_.
- a. emphasis
  - b. point of view
  - c. juxtaposition
  - d. desire not to look foolish

4. If an advertiser wanted to make you think of partying, he or she might juxtapose pictures of a beach in the summer and \_\_\_\_\_.
- a mosquito
  - a full garbage pail
  - smiling people drinking cold beverages
  - a forest fire
5. Viewers might say that a picture has a very gloomy tone if the visual artist \_\_\_\_\_.
- juxtaposed a smiling person and a sunrise
  - used only shades of black and grey in the picture
  - placed people in the foreground of the picture
6. If a visual artist wants to emphasize an object, the object should be placed in the \_\_\_\_\_ of the picture.
- foreground
  - background
  - perspective
7. You are an artist and you want to suggest that a person in your picture is a business person. Which of the following details would express this?
- putting a cup and a donut in front of the person
  - having the person check his or her watch with a worried look
  - putting the person in a court of law beside a lawyer
  - giving the person a briefcase and a cellular phone
8. If a cartoonist wanted to show that a baseball was moving through the air, the cartoonist might \_\_\_\_\_.
- place the ball in the foreground
  - draw a pitcher and a catcher on either side of the ball
  - draw several horizontal lines on one side of the ball
  - juxtapose the ball with a bat
9. Which of the following is not an example of body language?
- telling someone to sit down in front at the movie theatre
  - holding up your hand to indicate stop
  - holding your hands a foot apart as you tell a fishing story
  - looking at the ceiling and closing your eyes after you get the wrong answer



Compare your responses with those in the Appendix, Section 2: Extra Help.

## Enrichment



1. In Unit 15 of *In Flight*, you studied some of the techniques of picture composition. Turn to page 309. Review the material under the heading “Camera Distance.”

- a. What would you do if you wanted to make your subject appear small and isolated?

Turn to page 310. Review the material under the heading “Camera Angles.”

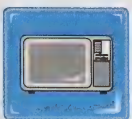
- b. What would you do if you wanted to make your subject appear large and imposing?

**Compare your responses with those in the Appendix, Section 2: Enrichment.**



In the days before talking pictures, movie actors relied heavily on non-verbal communication to convey their feelings and reactions and advance the plot of the film.

In Activity 3, you looked at body language as a form of communication. Now is your chance to interpret the body language of others. In a small group or by yourself, spend an hour or so watching people on TV. What do you notice about the body language of the people you see? You might notice, for example, that in a situation comedy, characters move quite frantically when complications arise.





2. Select three different moments where different moods are being conveyed. For example, you might choose a moment of anger, of panic, of contentment, of confusion, of determination, and so on. In your notebook, create a chart like the one that follows. Then write down examples of non-verbal communication that accompany each mood.

Mood	Example of Non-verbal Communication
#1	
#2	
#3	

When you've completed your chart, and have filled in the appropriate information, if possible, compare your observations with a partner or in a group. Are certain examples of body language typical of certain emotions?

Refer to the helpful comments and suggestions in the Appendix,  
Section 2: Enrichment.

3. In this section you focused on visual communication. To help you develop your analytical skills, put together two or three photographs or pictures that deal with a common **theme**. Either orally or in writing show how this theme is reflected in the pictures. Support your observations by referring to details in each picture. Refer as well to some of the techniques of visual communication that the visual artist has used in shaping each picture.

*Theme: the central idea or insight about life that emerges from a piece of literature or work of art*

Refer to the helpful comments in the Appendix, Section 2: Enrichment.



## Conclusion

In this section, you've studied some of the techniques used in visual communication.

At the end of this section, you are now able to discuss context and meaning by drawing inferences from details in visual works.

As well, in analysing the composition of a work, you are able to make reference to the following terms: light, colour, distance (or perspective—i.e., foreground, middleground, and background), juxtaposition, and point of view (or camera angle), as they are used in creating emphasis in a work.

Finally, you are able to analyse non-verbal communication, or body language, both in visual works and in everyday communication.

If you're unsure of any of the above terms, you should review the section before proceeding to Section 3. You'll learn even more about analysing photographs in Module 7.



*In Section 4, you'll be studying the play Bethune by Rod Langley. Make sure you have a copy of the play before beginning Section 4.*

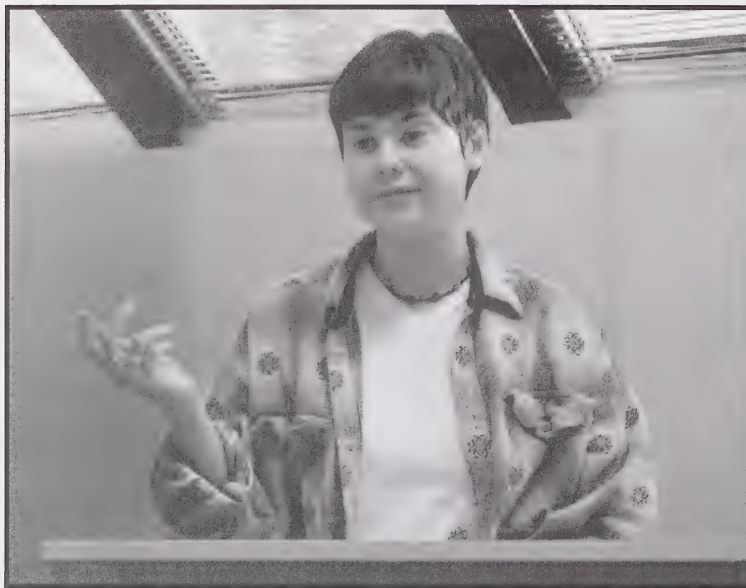
Assignment  
Booklet

### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

# SECTION 3

## SPEAKING OUT



How do you feel when you get up in front of a group of people to talk to them? You've probably done it many times in the past. Probably, most of the occasions were at school and your audience was your classmates. In earlier grades you may have shared an experience with your classmates for show-and-tell. Maybe you read a poem or short story that you wrote to a group of people, and you've almost certainly presented oral reports to your classmates. There are, of course, other times when you might have been asked to say a few words—perhaps at a funeral or at a wedding reception. Public speaking is something that does not come easily to most people, but it is a skill that can be learned and developed.

In Section 2, you looked at the visual impression that you make on others. In this section, you will work on matching your words to your gestures in a public speaking situation.

In this section, you'll focus on developing the skills of effective public speaking. You'll demonstrate these skills by delivering a brief speech. You'll also demonstrate your understanding of a particular speech format—the speech of introduction.

Finally, in preparing for your speech, you'll also prepare for your reading of the play in Section 4, by researching the life of Norman Bethune.



Activity 1: Norman Bethune—A Great Canadian



One way or another, through word or deed, everyone makes his or her mark on the world. The things that you say and do affect the people around you; and, as you are already aware, everything you do communicates something about you, too.

You have your own ideas about the way things should be. Sometimes you feel that you need to speak out against things that you feel are wrong. Sometimes you feel you need to speak up in defence of ideals that you value.

When was the last time you felt you must speak out about an issue that was important to you? What was the issue? Who was your audience? Did you manage to get your ideas across to your audience? How difficult was it to speak out?



NFB

In Section 4, you'll read a play about a remarkable individual who had very high ideals and expressed his views even though many of his ideas were considered controversial—even radical—at the time. His name was Norman Bethune—a Canadian doctor who left his mark on many people, but most significantly on the people of China.

How much do you know about this remarkable Canadian? How can you find out more about Norman Bethune?

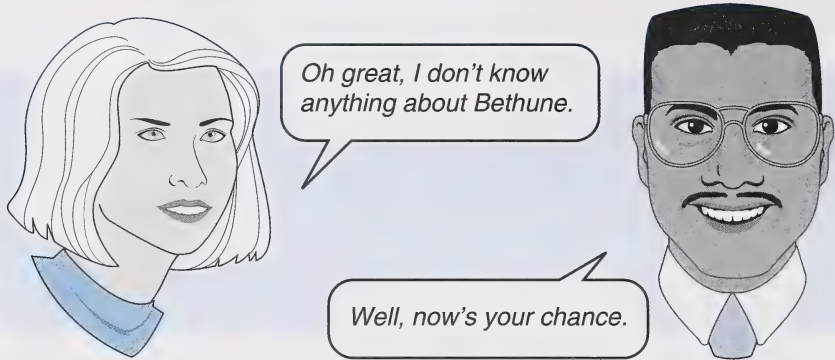


Have you started reading Bethune yet?

Uh, no, I've been busy.



It's probably just as well not to jump right into Bethune. The play can be confusing—just like Norman Bethune himself. It rushes from scene to scene, the way Bethune used to rush from one adventure to another. At times, it's hard to keep up—unless you already know the events of Bethune's life.



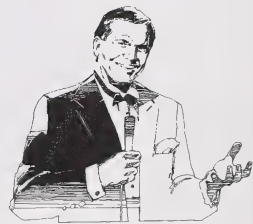
A good way to learn the facts of a person's life is to make a speech about that person. At the end of this section, it will be your assignment to introduce Norman Bethune. You'll write a speech of introduction and present it to a small group of people. You'll also tape record or videotape the speech and submit it for evaluation. But before you can write the speech, you must first do the following:

- Learn some facts about Norman Bethune that can be used in writing your speech of introduction.
- Discover how to write a speech of introduction.
- Receive a few helpful hints about the art of speaking well.

### Introducing a Guest Speaker

Think about, or in a small group discuss the following ideas.

You've just been given the task of introducing a famous person. You choose the person. It could be anyone—an entertainer, a politician, a humanitarian. The person is going to make a speech to a crowd of people, and your job is to introduce this famous person to the audience. What would you say about this person? What would you not say? List your ideas in your notebook.

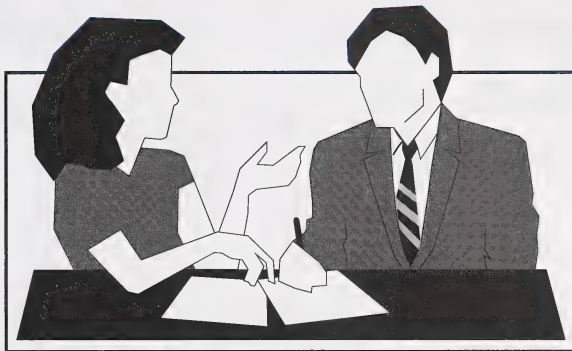


**Refer to the helpful comments in the Appendix, Section 3: Activity 1.**

The introduction of a guest speaker should be brief—no more than two to three minutes—but it should also be interesting. In fact, the first thing you must do is to help the audience become interested in the speaker. You must tell the listeners who the speaker is and why this particular person is competent to speak about the topic. You should provide some background information about the speaker—details about her or his life, interests, work—as well as any accomplishments that are relevant to the topic of her or his speech.

*Anecdote: a short story about an interesting event*


Do you have a personal connection with the speaker? You might want to point out this connection, and perhaps even offer a brief **anecdote**, in order to give the audience a sense of the guest speaker's personality. (It is a good idea to show your speech to the speaker before you present it. This precaution will save you the embarrassment of making an inappropriate or inaccurate introduction.)



Give the topic of the speech, but don't go into detail about the topic—that is the guest speaker's job. Complete your introduction by turning to the speaker, and inviting the speaker to take the podium by repeating the speaker's name so that it is clearly heard by the audience. Hopefully, your last sentence will lead naturally into an applause for the speaker.

Here are two sample introductory speeches.

### Sample Speech #1



Is there anyone in the audience tonight who is unable to list the accomplishments of our guest speaker, Mr. Wayne Gretzky? Most goals in a season. Most points in a career. Four Stanley Cups. Most Valuable Player in the league—how many times? Nine? Ten? Possibly the greatest hockey player ever to lace on a pair of skates, he makes the game of hockey look easy, but he would be the first to tell you that he owes his success to dedication and practice. You've probably all heard the stories of Wayne as a boy, growing up in Brantford, Ontario, still out on the ice hours after all the other boys had gone home, skating just one more length, taking just one more shot. He's still the same today, playing as if every shift were his last. He works just as hard in his other roles, too; as a hockey ambassador and spokesman for various charities.

In fact, that's how I first met Wayne. He was visiting sick children at the University Hospital. One of them was my ten-year-old brother, who had suffered a broken leg in a hockey game. Wayne took twenty minutes out of his busy schedule to visit with him, talking hockey and telling him about his own injuries. Before he left he signed my brother's cast, "To a Future NHLer—Wayne Gretzky." I can tell you my brother still has that old cast hanging on his bedroom wall.

Tonight, Wayne says he'd rather not talk about past glories. He's more interested in today—in where hockey is and where it's going. He wants to talk about the state of the NHL today as well as its prospects as a world league in the future. So, ladies and gentlemen, please join me in welcoming our guest speaker, Mr. Wayne Gretzky.





## Sample Speech #2

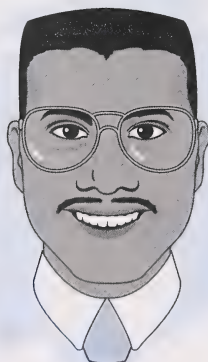
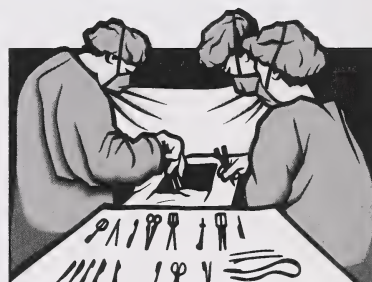
Ladies and gentlemen, tonight's guest speaker often refers to herself as "just an ordinary housewife," but I'm sure you'll agree with me when I say that there's nothing ordinary about her accomplishments.

As a foster parent for the past twenty years, Anne Millson has succeeded in making her house a home for children from all regions of Alberta. Babies, teenagers, children with multiple handicaps—Anne has never refused a challenge and as a result she has managed to have a positive impact on hundreds of lives. She remains "Mum" to all of them, as I found out last year when I shared Christmas dinner with Anne and about forty of her "children," many of them now grown up with families of their own. Last year the Alberta Government acknowledged Anne's achievement by naming her "Foster Parent of the Year."

Tonight Mrs. Millson is going to share with us some of the experiences of her twenty years of foster parenting—the good, the bad, and the humorous. As well, she says she would like to offer some of her insights about the art of raising children. For it is an art to raise a child, she says, but fortunately it's an art that anyone can learn—if you are prepared to take the time. Ladies and gentlemen, please join me in welcoming Anne Millson.

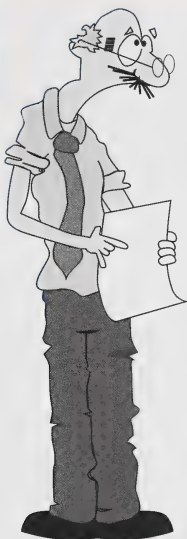
## Introducing Norman Bethune

Use the information you have just learned about introducing a guest speaker in your introduction of Norman Bethune. Of course, you'll have to be creative about one important fact of your speech—your guest speaker died in 1939! For the purposes of this assignment, however, Dr. Bethune will be only too happy to make a guest appearance. As well, feel free to invent any personal connection you have with the speaker. Finally, it will be up to you to decide the topic of his speech. But this shouldn't be too difficult, given the wide range of Dr. Bethune's interests.



*Write a rough draft of your speech of introduction. But before you start writing, remember to go to your library and look for additional information about Norman Bethune. An excellent source of information is the hour long 1994 video Bethune from the National Film Board of Canada (order number 0164 151).*

## Activity 2: Presenting Your Speech



Writing the speech is only part of the assignment. You're also expected to practise the speech by presenting it to a small group. Of course, making a speech is a daunting prospect for almost every speaker. With this in mind, try the following activity.

In Module 1, you studied some prewriting techniques. Here is an opportunity to practise one of them—brainstorming. Imagine that you're writing a speech about the topic of public speaking. If possible, get together with a partner or, better yet, a small group of people, and consider the following questions. Ask the other person(s) for comments. Offer your own comments as well.

- From your observations of public speaking situations (your own and other people's), what are some of the factors that prevent people from speaking well? Make a list.
- Think of a public speaking situation that went well, either your own or someone else's. Why was it successful?

Now read the following article and see if any of your comments match those expressed in the article. Afterward, you will list three things you learned from the article which you can apply to your next public speaking experience.

### Public Speaking: The Greatest Fear?

Fear of public speaking is one of the major phobias in our society. Experience in teaching novice speakers has convinced me that people fear public speaking more than anything else—including death. The reason for this was supplied by a typically terrified student who told me, "At least when I die, it won't be in front of three hundred people."

Over the past few years I have asked the students in my classes to catalogue their problems with public speaking. The following is a sample of their comments.

- "My whole body tenses up. My heart pounds, my palms sweat—I can't seem to swallow."
- "I don't know what to do with my hands. They just freeze up and get in the way."
- "My voice trembles/cracks/seems really high."
- "I go so fast nobody can understand me."
- "If I use notes, I read them. I'm afraid to look up."

- “When I’m at the office, in a meeting, nobody seems to be able to hear me. I said, when I’m at the office. . .”

Sound familiar? I’m sure you’ve recognized one or more of your problems in the above list. Don’t be dismayed. Everyone is nervous about public speaking to some extent. But there are good nerves and bad nerves. Good nerves is the name I give to the positive performance level that speakers must attain if they are to do their best. Bad nerves, on the other hand, are those fears and doubts that only get in the way of a speaker’s concentration. Bad nerves can be turned into good nerves with the application of knowledge, preparation, and practice.

**Knowledge.** Consider the comments of my former students. Most of them indicate a lack of knowledge about speaking. Why am I so tense? Why can’t I be heard? In public speaking, as in life, ignorance breeds fear. Good public speakers are more confident than average ones because they know more about the art of speaking well. Pick up a book on public speaking. Sign up for a course. You may find you already know more than you thought you did.

**Preparation.** A famous speaker once said, “I apologize for not being more spontaneous, but I didn’t have time to prepare.” Professional speakers, whose skill makes us all envious, achieve their success the old-fashioned way—they work for it. Successful public speakers often spend many hours over a period of days preparing their speeches. They are not content with simply writing a speech; hours are spent working written English into speakable English.

**Practice.** When you’ve made one speech, make a second. Practice breeds confidence. This is not to suggest, however, that confidence is an end in itself. Good speakers are always challenging themselves, always taking a fresh approach to their material. In every speech, they give themselves a mission. Too often, novice speakers go in front of an audience without a mission—except, I suppose, to survive the experience. The best way to take your mind off the fear of failure is to concentrate on specific goals. For example, work on eye contact one day, emphasis the next. But don’t try to do too many things at once or you might overload and become flustered.

A final word of inspiration concerning audiences. Some speakers regard the audience as the enemy—a faceless, hostile mass, eager to ridicule or cast judgements. Not true. Almost without exception, audiences are supportive. As long as you talk to them and not at them, you will be surprised at how receptive they can be. I am sure you will find that the people in your next audience will be no different. Good luck!

1. In your notebook list three things you learned from this article that you can apply to your next public speaking experience.
2. What are some of the things that **you** have the most problems with when it comes to presenting a speech? List them in your notebook and indicate what steps you can take to overcome these problems.

Refer to the helpful comments in the Appendix, Section 3: Activity 2.



## Practising the Speech

The following chart summarizes some of the things that a good speaker should keep in mind.

### Effective Speaking

- |                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>I. Volume</b>           | <ul style="list-style-type: none"><li>• Talk loudly enough so you can be understood.</li><li>• Check volume levels on the microphone before you give your speech.</li><li>• Maintain good posture. That is, stand up straight, but don't tense up. Keep your shoulders and neck relaxed, so that the sound comes out easily, without seeming strained or forced.</li><li>• Breathe normally. Take in enough air so you can maintain your volume through an entire sentence.</li></ul> |
| <b>II. Articulation</b>    | <ul style="list-style-type: none"><li>• Speak slowly. Make sure the audience hears every sound.</li><li>• Check the pronunciation of words about which you are unsure.</li></ul>                                                                                                                                                                                                                                                                                                      |
| <b>III. Interpretation</b> | <ul style="list-style-type: none"><li>• Pick out the key words in each sentence and emphasize them with your voice.</li><li>• Vary the sound of your voice. Don't let your speech become monotone.</li></ul>                                                                                                                                                                                                                                                                          |
| <b>IV. Attitude</b>        | <ul style="list-style-type: none"><li>• Be positive. Expect to succeed. The audience wants you to give a good speech.</li></ul>                                                                                                                                                                                                                                                                                                                                                       |



In Activity 1, you listened to two speeches on your companion audiocassette. Both speakers presented their speeches effectively. Listen to these speeches again. Using the Effective Speaking chart, check off the things you notice the speakers have used while delivering their speeches. After you've written your speech, and have practised presenting it several times to the bathroom mirror or into a tape recorder, you'll be ready to deliver it to an audience. Arrange for a small audience to hear you. Your family, your friends, or anyone else who is willing to listen, will do.

Even if you decide not to present the speech to an audience, you'll be expected, at the end of this section, to tape record (or videotape) the speech and submit the tape, along with a good written copy of the speech, for evaluation. In taping your speech, you'll be expected to do more than simply read the words. You must say them with feeling and conviction, as if the guest speaker is sitting there beside you, waiting for the audience to applaud.



## Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help



1. Do the following exercises. Afterward, list three ways in which the exercises better prepared you for public speaking.

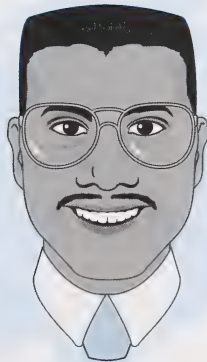
- Take ten deep breaths. Breathe in slowly and exhale slowly.
- Raise and drop your shoulders several times. Then try to roll your shoulders in a circle several times.
- Open your mouth wide several times. Move your jaw from side to side.
- Say the following tongue twisters several times each.





Rubber baby buggy bumpers  
Red leather yellow leather  
Good blood bad blood  
Lemon liniment  
Unique New York  
She sells sea shells by the sea shore.  
The sheikh's sixth sheep's sick.  
The Leith Police dismisseth us.

Compare your responses with those in the Appendix, Section 3: Extra Help.



*Remember, it is important  
to bring out the meaning of  
the sentences you speak.  
You need to pay particular  
attention to the following:*

- **Pronunciation:** Are you saying each sound clearly? Are you leaving the endings off words?
- **Pace:** Are you speaking slowly enough that people can understand the message you are trying to convey?
- **Emphasis:** Are you making the key words in each sentence stand out vocally?

2. Turn again to the article “Public Speaking: The Greatest Fear” in Activity 2. Choose a paragraph from the article and go through each sentence, underlining the key words. Then read the paragraph aloud into a tape recorder, making the key words stand out vocally.

If you can, get other people to listen to your reading and have them comment on the quality of your voice and presentation.

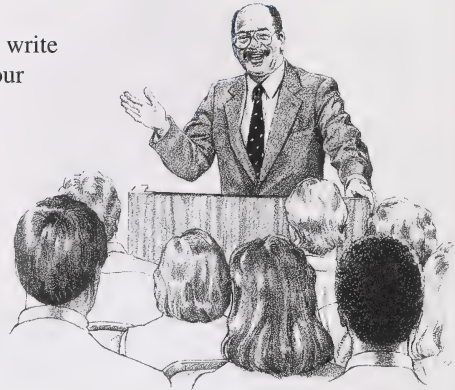
Refer to the helpful comments in the Appendix, Section 3: Extra Help.





## Enrichment

1. By this point, you should have compiled enough information about the life of Norman Bethune to write a speech of introduction. In this exercise, test your knowledge of Bethune's life by holding a press conference in which you pretend to be either Bethune or his representative, and in which you respond orally to questions from reporters (friends or family will do). See how well you stand up to their questions (the harder the better) about Bethune's relationships, actions, and beliefs.



Sample questions might include the following:

- Are you a Communist, Dr. Bethune?
- Why do you think the government should provide free health care to all its citizens?
- Why should Canadians be interested in Spain? It's a long way away.
- Why do you keep running off to other countries, Dr. Bethune? What's wrong with staying in Canada and practising medicine?

**For helpful comments, refer to the Appendix, Section 3: Enrichment.**

## 2. Making a Toast



You'll probably be invited to many weddings in your life. If you're an active person and belong to several clubs and organizations, you'll probably attend many awards banquets. In either case, you'll almost certainly be called upon, at some future date, to make a toast. You may be called upon, for example, to ask the assembled group to raise their glasses and drink to the health of the married couple, or to the success of the recipient of an award.

In making a toast at a formal occasion, you should keep the following points in mind.

- Be brief, but sincere.
- Begin, in a fairly formal way, by explaining the purpose of the toast. (e.g., “Ladies and gentlemen, it is a great privilege for me this evening to be called upon to deliver a toast to the bride and groom.”) This enables the audience to focus on the recipient of your remarks while you are making them.
- Explain, in a personal way, why the person or persons deserve the toast. Give the audience a sense of the recipient’s personality. With a toast, the audience should feel that the recipients are being honoured as much for who they are as for what they have accomplished.
- At the end ask everyone present, in a formal way, to rise and drink to the health of those who are being honoured.

Write and present a toast for one of the following:

- to the parents of your grade twelve graduating class
- to your best friend and her husband (or his wife) on the occasion of their wedding
- to your favourite coach on the occasion of the annual awards banquet

**Refer to the helpful comments in the Appendix, Section 3: Enrichment.**



3. For more information about presenting speeches and some helpful tips for overcoming your fear of public speaking, view the 23-minute video *Speaking with Confidence: Oral Presentations*, distributed by McIntyre Media Limited (Product No.: 850063-61).
  - a. The video stresses the importance of maintaining eye contact with the audience. Listeners want to hear what you have to say, but they don’t want you to read your speech to them. What advice does the video give to help you maintain eye contact and avoid reading your speech?
  - b. What is the signal outline and how do you use it?
  - c. If you’re an English 33 student, your teacher may want you to demonstrate your writing ability by writing a complete and polished speech. Even though you may have a complete and polished speech, you should not refer to it when you present your speech. What should you do instead?
  - d. What are the three main parts of a speech?
  - e. What are the three things that cause stage fright?
  - f. List two advantages of using visual aids when you present your speech.

**Compare your responses with those in the Appendix, Section 3: Enrichment.**

## Conclusion

In this section, you have demonstrated your understanding of proper speech format by writing a speech of introduction. As well, you are able to identify some of the principles of effective public speaking and, hopefully, demonstrate these principles by presenting and recording the speech you have written.

Assignment  
Booklet

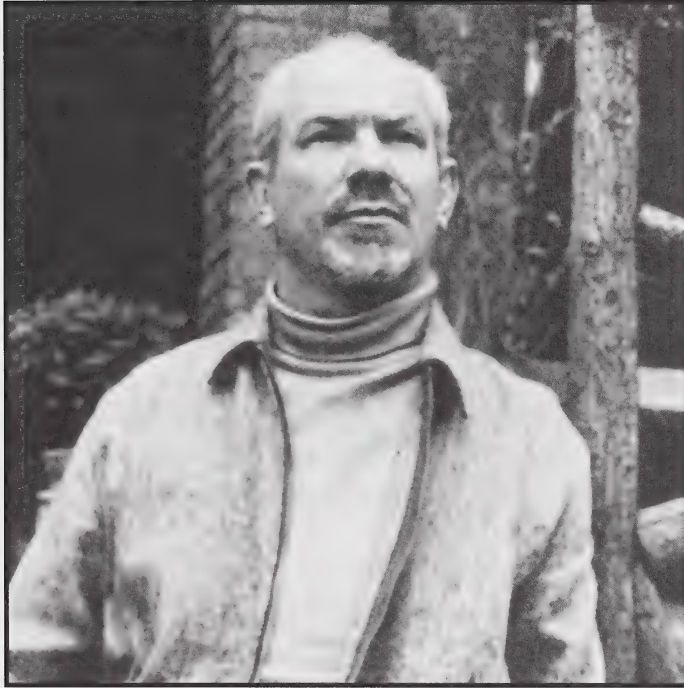
### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.



## SECTION

## 4

READING THE PLAY—  
*BETHUNE*

NFB

*The play's the thing. . .*

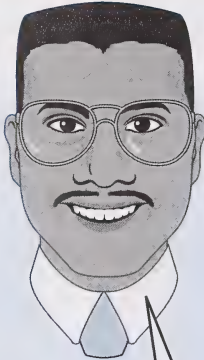
Reading a play is much like listening to a radio play—but without the sound effects. It is not easy to imagine the appearances and voices of the characters, or the settings of the various scenes, by simply looking at the words on a page. And drama is a particularly visual medium—it demands some manner of physical representation to achieve its full effect.

In this section, you'll study the elements of the drama. You'll also apply what you've learned to your analysis of the drama *Bethune* by Rod Langley.

By reading this play, you'll become familiar with one of Canada's heroes, Dr. Norman Bethune, a man of controversial beliefs, who fought for the cause of freedom on the battlefields of Spain and China. In fact, at the end of this section, you'll demonstrate your familiarity with Bethune's life and his beliefs by responding in a personal essay to one of the themes presented in the play.



## Activity 1: Introducing Drama

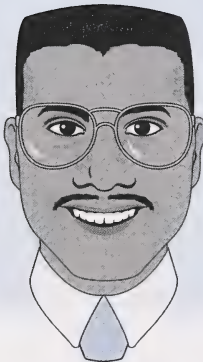


*Before beginning Bethune, you should read the following introductory notes on the drama and familiarize yourself with the glossary of dramatic terms. There will be references made to these notes later in the section.*

*How about if I relate the notes to the play?*

*Notes! Oh no, I can feel my eyes glazing over already.*

*Will they help me understand what's going on in the play?*



*You won't understand less, I'll guarantee you that.*



### Notes about the Drama



Drama, whether presented on stage, on radio, on television, or on the motion-picture screen, is still drama. Although each is written for a different medium, each belongs to the same family—drama.

The drama has much in common with the short story and novel, yet it is a unique form. Like the novel and short story, the drama narrates events possessing plot and conflict, setting, characters, and theme. However, a novel is meant solely to be read; a drama must be staged. It must be seen and heard.







As a result, playwrights, unlike novelists, are part of a team. They must depend on others to present their plays for them—stage and costume designers, lighting and sound technicians, actors, and directors. Playwrights must always think in terms of production—for example, by providing stage directions for their actors to follow. In their writing—whether it be for stage, radio, television, or film—they must always consider the possibilities and limitations of their medium.

If possible, discuss the following question in a small group. Then write your response into your notebook.

1. Suppose that you've been given the task of writing the play *Bethune*. Bethune lived the last part of his life in Spain and China, during times of war, near the front lines of major battles. As a writer, why would you probably not try to recreate the actual battles in your play? Remember, you're writing a play for the theatre, not a movie.

**Compare your response with the one in the Appendix, Section 4: Activity 1.**

In 1936, Bethune set-up a mobile medical clinic and blood transfusion service in Spain where a civil war was raging. This is a photograph of Bethune in 1937 operating on a war casualty.



National Archives of Canada (C-74967)

<sup>1</sup> The Citadel Theatre for the photograph of the 1983 production of *The Three Musketeers* in *The Citadel Theatre Eighteenth Season Brochure*. Reprinted by permission of The Citadel Theatre.



## Time and the Drama

Drama gives an illusion of life unfolding, so that even the past and the future are seen in a perpetually present time. In the novel, the events being related have already happened. Drama, however, lives in the present tense; you see the situations happen and the characters reacting to them. In *Bethune*, the events cover fifteen years of Bethune's life, but there is never the sense of years passing; everything seems to be happening right now in front of you.



*But what if you're not sure when something's taking place or where? Won't that be confusing?*

*Maybe. Just remember that in Bethune, where or when the event takes place isn't as important as the effect of the event on Bethune himself—on the development of his character.*



## Action and the Drama

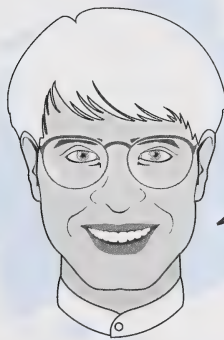
The playwright must select events carefully in order to hold the audience's attention. Every action and speech must be significant, furthering the ideas and impressions the playwright wishes to develop. The word *drama* means action, and it is through the actions and interactions of the characters that the playwright's ideas come alive on stage. In *Bethune*, the playwright's task is particularly difficult—he or she has to select from an entire lifetime of events.



### JOURNAL ENTRY A

In your journal respond to the following ideas.

Think of a famous person, in particular one whose life you feel you know pretty well. Suppose you've been given the task of writing a play about that person. First of all, decide what sort of play would best suit this person's life: humorous? dramatic? sad? inspiring? Then, select the three events in that person's life that would form the core of your drama. Explain what they show about the person's life. Do you think these scenes would work well on stage? What problems, if any, would you face in staging them?



*Oh, I get it. Just because an event is important in a person's life doesn't necessarily mean it'll work well on stage.*

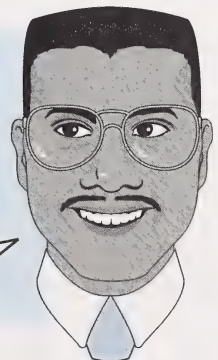
### Characters

In most dramas, character is revealed by what the characters say in the dialogue, by what they do in the play, and by what others in the play say about them. As in a novel, characters in a play must be believable. They must be consistent in their behaviour, and clearly motivated in whatever they do.



*Why? People aren't always that way in real life.*

*That's right. The audience may not be able to predict the characters' actions, but they should always understand **why** they behave the way they do in a particular situation. In other words, characters have to be believable.*



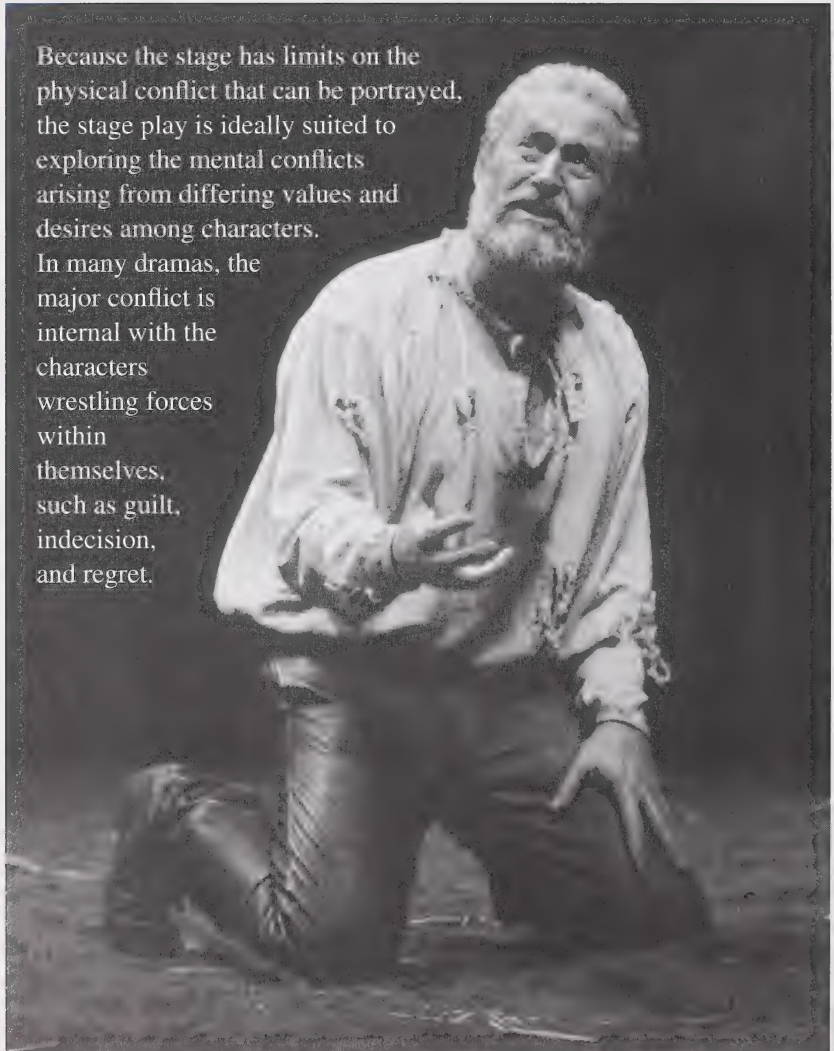
**JOURNAL ENTRY B**

In your journal respond to the following ideas.

Think of an example from your life where somebody did or said something that really surprised you. Why were you surprised? Based on what you now know about the situation, and about the person's attitudes, values, and beliefs, explain why the person acted the way he or she did.

**Conflict**

Because the stage has limits on the physical conflict that can be portrayed, the stage play is ideally suited to exploring the mental conflicts arising from differing values and desires among characters. In many dramas, the major conflict is internal with the characters wrestling forces within themselves, such as guilt, indecision, and regret.



<sup>1</sup> The Citadel Theatre for the photograph of the 1983/84 production of *King Lear* by William Shakespeare in *The Citadel Theatre Nineteenth Season Brochure*. Reprinted by permission of The Citadel Theatre.



2. In a small group or by yourself make a list of mental conflicts which you have experienced recently. Be specific about the conflict.

**Compare your list with the one in the Appendix, Section 4: Activity 1.**

In *Bethune*, Bethune has conflicts both with himself and with others. In fact, you could say Bethune thrives on conflict.



**Raza:** What's the point of having conflict, anyway? Isn't there enough conflict in the world already?

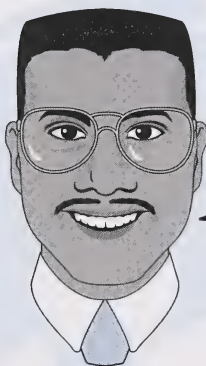
**Mr. LaBerge:** Plays aren't just conflict. They're resolution, too. Audiences want to see how people work out and resolve their conflicts. In doing so, audiences can gain insights from the play that they might be able to use in their own lives.

**Maria:** Does that mean that the only reason people want to experience a play is to learn more about their own lives?

**Mr. LaBerge:** That's just one of many purposes people may have for experiencing a play or any other work of literature. Literature can transport you to faraway places and let you experience new things. Through literature you can learn about actual people or events from history. Another purpose for experiencing a work of literature is simply for enjoyment.

Think for a moment about what you want to get out of reading the play *Bethune*. In other words, what is your **purpose** for reading this play?

- John:** I'm reading this play because I have to, it's part of this course. Just kidding! Actually, I've heard a lot about the legendary Dr. Norman Bethune, and his bigger-than-life reputation. Now I'm looking forward to learning more about Norman Bethune, the person. I'm hoping the play will reveal something about his personality. I want to know what kind of person he was in real life.
- Krista:** Personally, I'm interested in history. Bethune was involved in the Spanish Civil War, and he was in China during World War II. I want to learn about his part in those conflicts and what his thoughts were about the events he experienced.
- Suzanne:** I'm hoping that *Bethune* will just be an interesting and entertaining story. Does that sound shallow?
- Mr. LaBerge:** No, not at all. We all want to be stimulated and entertained by what we experience. To be entertained is a legitimate purpose for reading a work of literature.
- Maria:** Can you have more than one purpose for reading something?
- Mr. LaBerge:** Sure. And it's a good idea to give some thought to your purpose or purposes for reading a work of literature before you begin, so that you can choose an appropriate reading strategy.



*So, what's **your** purpose for reading the play *Bethune*?*

As you read *Bethune*, use your imagination to bring the play to life. Try to visualize the whole interplay of characters and setting. Try to hear the rise and fall of voices and the emphasis put on certain words and lines. Reading the play aloud with a partner can help you to imagine the actors speaking those lines, and bring life to the drama.

### The Form of *Bethune*

*Flashback was defined in Section 1: Activity 1.*

*Bethune* is told in the form of a flashback. The play begins in the present after Bethune has died. One of his comrades, Tung, enters and says to the audience that he wants to tell us about the “difficult journey” of Bethune’s life. The scenes of this journey form the flashbacks that make up the rest of the play.

Think about or in a small group discuss the following question.

3. Think of another drama (play or film) which you have seen that makes use of flashbacks. Why do you think the writer used flashbacks instead of telling the story in chronological order (from beginning to end)? Write your findings in your notebook. Use complete sentences.

**Compare your response with the one in the Appendix, Section 4: Activity 1.**

This activity has introduced you to some of the elements important in plays, such as the staging of the action, how the characters are revealed, the importance of conflict, and the type of conflicts characters might be dealing with. In addition, you looked at flashbacks—one of the techniques playwrights and writers of other forms of fictional literature use to tell their stories. In the next activity, you'll apply this knowledge of plays to the first act of *Bethune*.

## Activity 2: *Bethune, Act 1*



In writing your speech of introduction, you should have done some research already on the life of Norman Bethune. If you haven't already done so, read the introductory comments on pages 234 and 235 of *On Stage 3*.

Bethune believed that he was destined to accomplish great things in his life. Yet, when you first meet him in the play he is already thirty-four and just starting his medical practice.



1. Suppose Bethune had died before this point in the play, and you had been asked to write a summary of his life. What would you list under "Achievements"?

**Compare your response with the one in the Appendix, Section 4: Activity 2.**

Now read Act 1 of *Bethune* (on pages 238–256 of *On Stage 3*). Let the following questions guide you in your reading.

2. Scene 1 shows Bethune arriving in Detroit in the 1920s to set up his medical practice. To Bethune, what does Detroit **symbolize**?
3. Norman and Frances do not appear to be a well-matched couple. In one or two short paragraphs, list their apparent differences based on your reading of Scene 2.

**Symbolism:** the use of signs or symbols to represent abstract ideas such as opportunity, life, death, freedom, happiness, love, hope, and so on

**Symbol:** something that stands for something else

<sup>1</sup> Rick Karpinski for the painting of Norman Bethune taken from the book *Norman Bethune: Doctor for the People*. Reproduced by permission of Rick Karpinski/Gareth Stevens.



4. Suppose that you are Matron in Scene 3. In point form, list reasons why, in your opinion, Dr. Bethune would not be a suitable candidate for the position at the hospital.

In Scene 5, Norman tells Miss Scarlett, the prostitute, that she will soon die of syphilis. He then tells the story of the day his father punished him and then wept for forgiveness for his action. He said his father's behaviour made him want to vomit. He says, however, that Miss Scarlett does not make him want to vomit.

5. Based on these two experiences, what sort of behaviour does Norman admire in others and in himself? What sort does he despise?

Bethune is stubborn, impatient, and individualistic. He constantly challenges the established order, forcing people to examine their assumptions and attitudes. He seems to thrive on controversy, and people are often shocked by what he says and does. Many consider his behaviour to be eccentric.

6. List three examples of what some people might consider to be his eccentric behaviour.

**Compare your responses with those in the Appendix, Section 4: Activity 2.**

### JOURNAL ENTRY C

In your journal respond to the following ideas.

Have you ever known any eccentric people? What made them eccentric? Give an example of their eccentric behaviour. How did you respond at the time? Looking back, what did you learn from your experience with this person?

7. In the speech about Wee Willie and the little mouse, Bethune shows his contempt for doctors, including himself ("Unclean"). What does he dislike about the practice of medicine?

**Compare your response with the one in the Appendix, Section 4: Activity 2.**

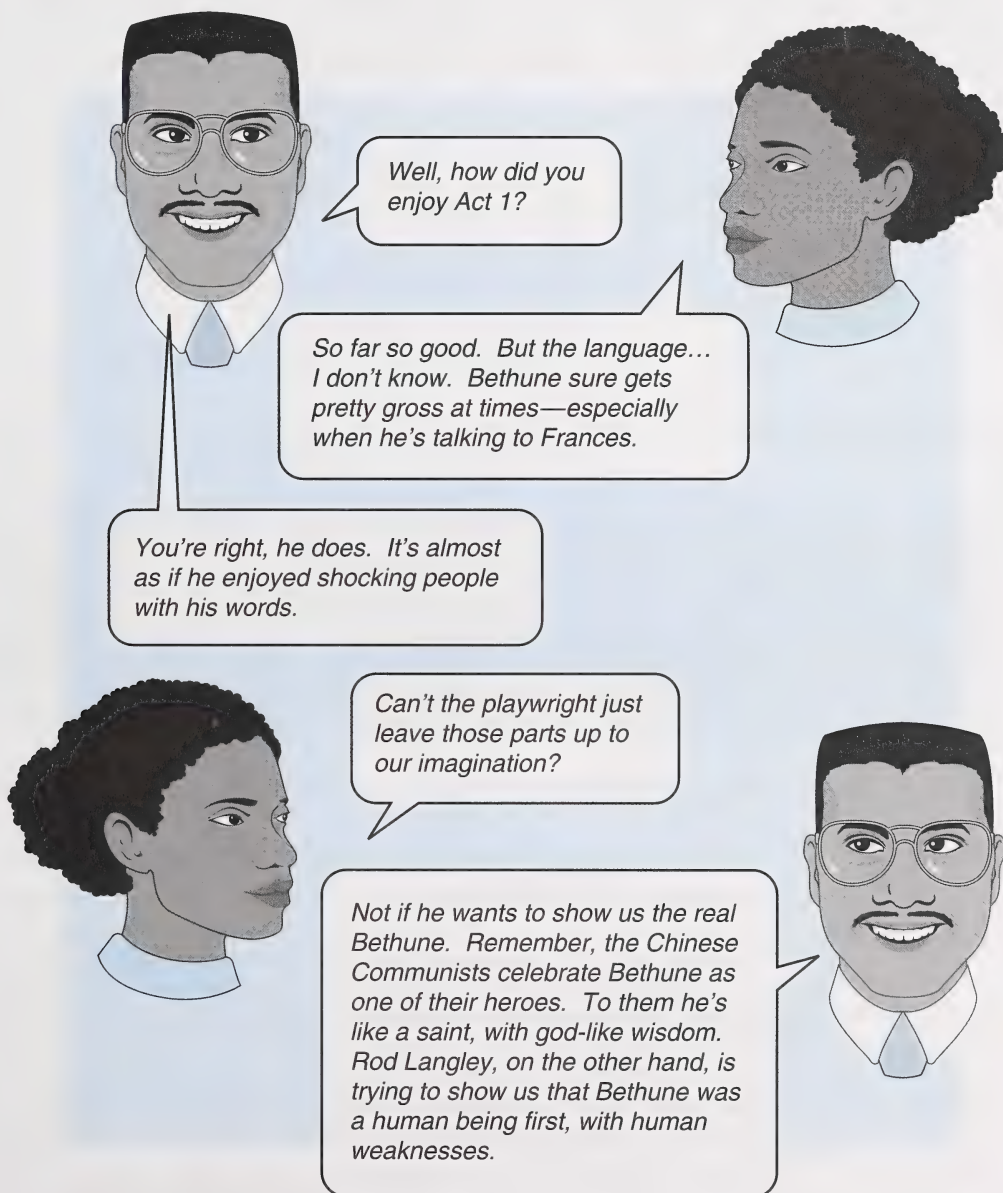
Bethune in front of the Trudeau Sanatorium where he was treated for TB in 1927.



National Archives of Canada (PA-116891)

*Plot: the sequence of actions in a story; the events that occur*

In Scene 1, Norman Bethune declared that he wanted to be successful. The **plot** of Act 1 seems at first to be the story of one man's rise to fame and fortune in his profession. But there have been complications: a poor-paying medical practice, an unhappy marriage, and a lack of respect. However, these are nothing compared to tuberculosis, a deadly killer in the years before antibiotics were discovered. In 1926, tuberculosis would force Bethune to change his goals.



Act 1 has introduced you to an energetic, caring, idealistic Norman Bethune. He has a promising future, but will his impulsive and sometimes abrasive behaviour get in the way? Read on!

### Activity 3: *Bethune, Act 2*



Read Act 2 of *Bethune* (on pages 256–276 of *On Stage 3*), keeping in mind the following questions.

In 1926, the most common treatment for tuberculosis was bed rest in a healthy environment. A desperately ill Bethune decided to go to the clean mountain air of Lake Saranac in Upper New York State. But bed rest was never much of a prescription for a person as restless as Bethune.

Tuberculosis is now curable through the use of a combination of different medications. Recovery can take anywhere from six months to a year and a half depending on how well the patient responds to the medication.

1. Bethune tends to act impulsively. The medical profession is often very conservative. How are both of these traits shown in the scenes dealing with the treatment of tuberculosis?
2. Several times in the play Bethune is shown painting. What purpose does it seem to fulfill in his life?

Compare your responses with those in the Appendix, Section 4: Activity 3.

#### JOURNAL ENTRY D

In your journal respond to the following ideas.

In the course of the play, Frances marries and divorces Norman twice. Based on your observations of both the Bethunes' relationship and others, respond to the following ideas.

What do you think should be the basis of a relationship between two people? How should people behave? What should their expectations be?

3. In developing character, a playwright will often make use of contrast. For example, in Scene 1 Frances's parents are shown to be very different from Norman. Describe some of the differences in their attitudes and in the way they live.
4. In presenting the action of many years, a playwright must often condense events in order to fit them into the two-hour time frame of his play. After recovering from tuberculosis, Bethune spent several years upgrading his skills and doing considerable research into the treatment of tuberculosis, both in New York and Montreal. How does Rod Langley manage to convey this important information while condensing it into a few moments of stage time?
5. In 1935, Bethune went to Russia to study the effects of the Russian Revolution. In Scene 5, he gives a speech in praise of the new Russian society and its system of health care. What is his response when he is asked if there should be a Russian Revolution in Canada?

Compare your responses with those in the Appendix, Section 4: Activity 3.

Use the Internet to learn more about the Russian Revolution. This is the universal resource locator (URL) for one source of historical information:

<http://www.csv.warwick.ac.uk/~esrhi/russ/rusrev.html>





Much of the action of Act 2 concerns Bethune’s treatment of the tubercular patients in Ward B. Eventually, he is fired for his treatment of these patients.

6. In a small group or by yourself, examine the issue of Bethune’s firing. In your notebook, create a chart similar to the one that follows. On one side, you will present the arguments of Dr. Edward Archibald, Chief of Thoracic Surgery, in favour of firing Bethune. On the other side, give Bethune’s arguments against being fired.

Dr. Archibald	Dr. Bethune

7. In Scene 7, Archibald is finally forced to fire Bethune. In the course of their final confrontation, he realizes something about Bethune that causes him to say, “You’re a dangerous man.” What has he realized?

Compare your responses with those in the Appendix, Section 4: Activity 3.

JOURNAL ENTRY E

In your journal respond to the following ideas.

Summarize your feelings about Norman Bethune to this point in the play. Suppose, for example, that you’re a friend of his and he has come to you to share the news about his firing. What would you tell him about his actions, his attitudes, his values, his beliefs? How would you advise him? Would you give him words of inspiration, or a warning to mend his ways?

Turning Points

*Turning point:*  
the most  
dramatic  
moment of the  
play

In every good play there is a **turning point** where the main character makes a decision, or chooses a course of action, which, for good or for bad, will carry him or her through to the climax of the play.

*At the turning  
point, one of two  
forces or  
characters  
suddenly gets  
the advantage.*

In a modern drama, the turning point usually occurs near the end of Act 2. There is a good reason for this. The turning point leaves the audience hanging as the second-act curtain comes down. They want to come back after the intermission to see how events will turn out.

In Act 2 of *Bethune*, the turning point is the result of several events that take place seemingly one after another. As a group, they cause Bethune to make a dramatic change in his life.

8. How does the end of Act II show a turning point in Bethune’s attitudes toward
- a. Frances?      b. medicine?      c. fascism?

Compare your responses with those in the Appendix, Section 4: Activity 3.

Act 2 is the turning point in Bethune's life. He's alienated a number of powerful people. Frances has decided to leave him. His career is, for all intents and purposes, over. Where will he go? What will he do? The next act will provide answers to these questions.

### Activity 4: *Bethune, Act 3*

On November 3, 1936, forty-six-year-old Norman Bethune arrived in Spain, ready to fight for democracy.

#### JOURNAL ENTRY F

In your journal respond to the following ideas.

It was said of Bethune that he went to Spain because there was nothing left for him in Canada. Do you agree? What was he hoping to accomplish by leaving Canada, and why couldn't he accomplish it in Canada?



Typically, Bethune found his own way of fighting fascism. He wanted to be part of the battle, but he was not about to become a soldier. Nor would he stay behind the lines in a hospital operating on the wounded. Too many wounded soldiers died from loss of blood before they got to the hospitals, he told the Loyalist leaders. He would best serve as a front line doctor, giving immediate blood transfusions to the wounded.

Bethune started the Canadian Blood Transfusion Service. In the days before plasma, Bethune's service would store donated blood in refrigerators until it was needed during battles. Then Bethune would fill up an old station wagon with bottles of blood, rush to the scene, and start transfusions on the wounded while the fighting went on around him.



NFB

Articles, similar to the following, appeared in Canadian newspapers.

### ===== Bethune leads innovative blood transfusion unit =====

Dec. 23, 1936

MADRID. Spain—Night has fallen on battle-weary Madrid, and amidst the deafening roar of an artillery barrage and the shuddering impact of shells, a station wagon weaves its way toward the front-line trenches. Emblazoned on both sides of the vehicle are the words “Instituto Hispano-Canadense de Transfusion de Sangre”—Spanish-Canadian Blood Transfusion Institute. Inside sit Canadians Dr. Norman Bethune and Hazen Sise, an assortment of medical instruments, and an electric refrigerator stocked with glass bottles which constitute a transportable supply of blood.

This is Bethune’s first night out with the mobile transfusion unit, a first of its kind in medical history. He began organizing it more than a month ago and his painstaking efforts have immediately paid off: tonight, the dozen transfusions he administered mean, in all probability, a dozen lives have been saved.

For centuries, casualties of war have died on the battlefields from loss of blood, or been so weakened by the same that later operations had

little hope of success. Now, with fresh quantities of blood being brought directly to the front lines, the injured who might have once died have a better chance of living to fight another day.

For the besieged defenders of Madrid, another day might make all the difference. And it is their cause that the 46-year-old Bethune is firmly allied with. A highly respected thoracic surgeon, outspoken humanitarian, and socialist, he resigned from numerous—and lucrative—positions at various Montreal medical institutes early this fall. He then left Canada for Spain, determined to aid the Spanish Republican forces in their battle to preserve democracy against the onslaught of fascist rebels led by Gen. Francisco Franco.

In October, he resolved to form the blood transfusion unit. He fought with dogged determination for approval of his plan. He had to—what he proposed was unprecedented and, therefore, considered “impractical.” But his forceful arguments won over the skeptics, and tonight he has saved a dozen lives. In the days to come, he fully expects to save hundreds.

**Krista:** I still don’t understand why Bethune went to Spain. It’s a small country. What did it matter to him if fascists took over the government? It wouldn’t affect his life.

**Mr. LaBerge:** Yes, but Bethune saw Spain as part of something larger. He believed (and events proved him right) that the fascists’ efforts in Spain were just a dress rehearsal for Hitler’s takeover of Europe. At the time he was quoted as saying, “It is in Spain that the real issues of our time are going to be fought out. It is there that democracy will either die or survive.”

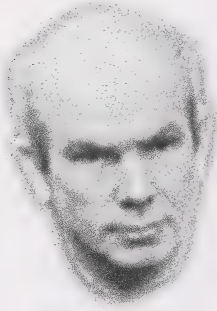
**Krista:** I guess compared with the future of the world, his problems with Frances and the other doctors must have seemed pretty small.

**Mr. LaBerge:** That’s right. As far as Bethune was concerned, it was time for people to stand up for their beliefs and do something.





Bethune hated war for its terrible waste of lives. Yet he admitted that he felt a strange sense of exhilaration when he was at the front.



*I must get back to the front. It is the only place that is real. Life and death are parts of the same picture and if you ignore death, the picture is unreal. The front is reality. There is the most beautiful detachment there. Every minute is beautiful because it may be the last and so it is enjoyed to the full.*

### JOURNAL ENTRY G

In your journal respond to the following ideas.

Do you think fighting in a war can ever be justified? Can you think of any battles or wars, either today or in the past, that could be described as just or necessary? Why? Describe the situation that would cause you to take up arms.



In *On Stage 3*, read the first six scenes in Act 3 (the Spanish scenes) and answer the following questions.

1. Show how Bethune's personality is well suited to life in a war zone.



NFB—Bethune aiding a party of refugees in Spain in 1937.

2. In Scene 3, Bethune comes upon refugees fleeing the fascist takeover of Malaga. How are Bethune's actions here typical of his character?

**Compare your responses with those in the Appendix, Section 4: Activity 4.**

Use the Internet to learn more about the Spanish Civil War. This is the universal resource locator (URL) for one source of information:

<http://tigerden.com/~berios/liberty.html>

In 1937, the Loyalist side became more organized and efficient. Bethune could no longer operate independently of the military command. When the Spanish Ministry of War took over his transfusion unit, Bethune realized that his usefulness in Spain was at end.



*I knew Norman well. He was a very interesting and complex person. He had the temperament to function effectively in the most chaotic environments, like performing life-saving operations in a makeshift front-line hospital while fighting was going on all around. Yet, he found it extremely difficult to function within the bureaucratic structure and the rules of the tightly disciplined military.*

In May 1937, Bethune returned to Canada and went on a cross-country speaking tour describing his efforts with the transfusion unit and raising money for the Loyalist cause. However, on July 20 in Winnipeg, he announced to the crowd that he had become a member of the Communist Party. To most Canadians, communism was just as bad as fascism. The speaking tour ended, and Bethune found it impossible to find a suitable hospital position in Canada. He couldn't return to Spain and he was an outcast in Canada. His life, it seemed, had come to a standstill.

Then, on July 7, 1937, Japan invaded China. Bethune had a new cause. In January 1938, after six months of fund-raising for the trip, he set sail for China as a medical representative for the China Aid Committee.

### Canadian Doctor Serves in China

China, 1938. Canadian Dr. Norman Bethune joined the communist 8th Route Army fighting against Japanese invaders in the Shanxi-Hobei border area. He is serving as a surgeon

### JOURNAL ENTRY H

In your journal respond to the following ideas.

Bethune went to great lengths to go to China. Do you suppose he felt that there was nothing left for him in Canada? What was he looking for that he thought he would find in China?



In *On Stage 3*, read the last part of the play (Scenes 7 to 13), then answer the following questions.

3. When Ma Hall meets Bethune, he is feeling disillusioned about the conditions he has found in China. What is her advice?
4. In what ways does Bethune act on her advice?
5. According to Bethune, how does communism in China differ from the communism he has seen in other countries?
6. Why does Bethune operate on Japanese soldiers as well as Chinese soldiers?

Compare your responses with those in the Appendix, Section 4: Activity 4.

### JOURNAL ENTRY I

In your journal respond to the following ideas.

Based on your answers to the preceding questions, describe the sort of society in which Bethune would like to live. Do you share his feelings for such a society, or do you see potential problems in it?

### Climax

*Climax: the most exciting point in a story; the turning point*

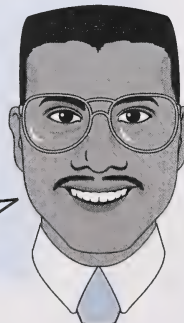
*Conflict: the struggle between the main character and an opposing force*

In the last act of a play, events must build to a **climax**. That is, the **conflict** must reach its highest point of interest and be resolved. This resolution can be either positive or negative for the main character.



*Is the climax when he cuts his finger and dies?*

*I hope not. Dying that way makes his life seem futile, and Bethune did not feel full of despair at the end of the play.*

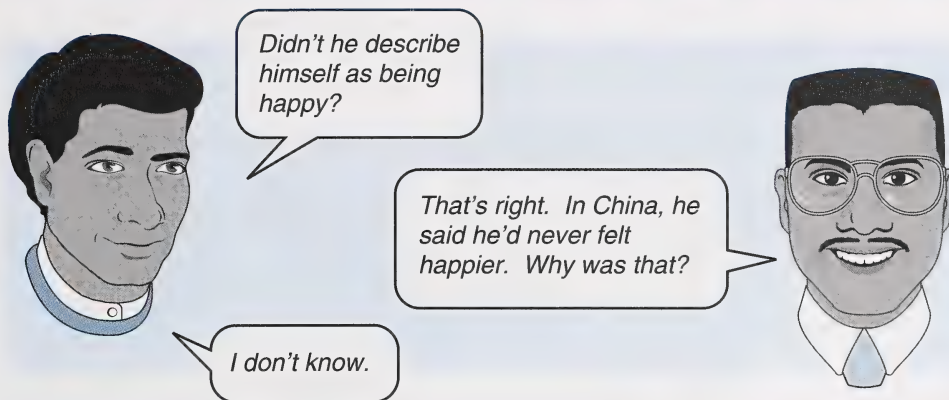


### Bethune succumbs to blood disease

**Nov. 12, 1939**

Huang Shiko, China—Canadian Dr. Norman Bethune, outspoken humanitarian, political activist and founder of the world's first mobile blood transfusion clinic, died today in northern China of septicemia. Bethune arrived in China last year to aid communist guerrilla fighters, led by Mao Zedong, against Japanese invaders. In makeshift hospitals and clinics, often behind enemy lines, Bethune performed surgery under the most grueling conditions. He contracted the fatal blood poisoning as he operated without disinfectant.





7. Help out the struggling student. What was different for Bethune in China? Why was he happy there?

Compare your response to the one in the Appendix, Section 4: Activity 4.

Much of the play shows us external conflicts: Norman versus other doctors, or Frances, or society, or fascism. But it is perhaps more important to look at the mental conflict: Norman versus himself.

### JOURNAL ENTRY J

In your journal respond to one or both of the following ideas.

1. It was said by one of Bethune's contemporaries that he was a very unhappy man. He didn't seem to like himself very much. Why do you think this was so? And why, at the end of the play, does he finally seem to like himself?
2. Now that you have read the play and have done some research into Bethune's life, respond to the following question.

Do you think that Norman Bethune was a great man? In your response give your own definition of greatness and then measure Bethune against your definition. If you do not feel that Bethune was a great man, select a famous person whom you feel is great and explain how this person fits your definition.

People in Canada never knew what to make of Norman Bethune. After reading this play, you may not agree with the things Bethune believed or did. You may not even like the man himself. But you should at least have a better understanding of why he did the things he did. Above all, you should have a better understanding of what it takes to become a hero. As Tung suggests in his opening speech, it is a lifelong journey and seldom an easy one.

Dr. Norman Bethune is buried in the memorial park for heroes of the Chinese Revolution in the city of Shijiazhuang in China. His statue gazes toward the 800-bed Norman Bethune International Peace Hospital named in his honour.

*Mao Zedong wrote about Bethune, "we must all learn the spirit of absolute selflessness from him."*



This photograph shows Bethune's statue and his tomb in the background.

## Follow-up Activities



If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

### Extra Help

1. The plot of the play *Bethune* is presented in the form of flashbacks. These flashbacks show you brief scenes or episodes from Bethune's life. As well, they show you the development of Bethune's personality and thought. In order to discuss this development, it is important to be clear about the order of events in Bethune's life. The following exercise should test your memory.

Place the following incidents from Bethune's life in chronological order, from earliest to latest.

- a. Frances decides to marry Coleman.

- b. Bethune describes the chaos and horror of the retreat from Malaga.
- c. Ma Hall offers to smuggle medical supplies through the Japanese lines.
- d. Bethune moves to Detroit to set up a medical practice.
- e. Bethune trains the local peasants to act as battlefield surgeons and nurses.
- f. Bethune decides to set up a hospital for the wounded within sight of the front lines.
- g. Bethune returns from Russia and announces his belief that conditions there have improved under the Communists.
- h. Bethune enlists in the Royal Canadian Medical Corps and serves in France during World War I.
- i. Bethune, stricken with tuberculosis, decides to undergo a radical form of surgical treatment.
- j. Bethune starts work as a thoracic surgeon at the Royal Victoria Hospital in Montreal.
- k. Frances divorces Bethune and returns home to Britain.
- l. Bethune says that although he misses beer, steak, and movies, he has never felt happier.

**Compare your responses with those in the Appendix, Section 4: Extra Help.**



Bethune in China in 1939.



In order to fully understand the play *Bethune*, it is important to develop an appreciation of the main character. You need to see the conflicts he faces from his point of view, in his words. You don't have to like Norman Bethune, but you should at least understand why he acts and speaks the way he does.

With this in mind, go back in time to the 1930s so that you can have a chat with Norman Bethune.

2. a. As a reporter for *Canadian Weekly Magazine*, you've been given the assignment of interviewing Norman Bethune at his mobile hospital in either Spain or China (you choose). Write down five to ten questions that you would ask Bethune, and then write down the answers that he would give. Use lines from the play or words that Bethune actually spoke or wrote to aid you in composing Bethune's answers.
- b. Write the article about Bethune that you plan to send to your magazine.

**Compare your responses with those in the Appendix, Section 4: Extra Help.**



RITA BRIANSKY

In this painting by Rita Briansky, Bethune is shown performing a blood transfusion under primitive conditions in China shortly before his death on November 12, 1939.

Norman Bethune was a man of many talents. Not only was he a brilliant surgeon, he was also an accomplished artist, writer, and poet. Here is a poem he wrote while serving with the International Brigade in the Spanish Civil War.

### Red Moon

And this same pallid moon tonight  
Which rides so quietly, clear and high  
The mirror of our pale and troubled gaze  
Raised to a cool Canadian sky.

Above the shattered Spanish mountain tops  
Last night rose low and wild and red,  
Reflecting back from her illumined shield,  
The blood-bespattered faces of the dead.

To that pale disc we raised our clenched fists  
And to those nameless dead, our vows renew,  
“Comrades, who fought for freedom and the future  
Who died for us, we will remember you.”



- To find out more about the life and times of Norman Bethune, view the hour long 1994 video *Bethune* from the National Film Board of Canada (order number 0164 151). The video contains historical footage and photographs as well as interviews with people who knew Bethune. Through the video, you'll get a better understanding of this complicated and controversial individual. The video may answer many of the questions about Norman Bethune that arose through your reading of the play. The video gives you valuable information about attitudes in Canadian society in the 1930s and 40s against which Bethune spoke out. It also provides historical information about such things as the plight of the poor during the Great Depression, tuberculosis treatment, the Spanish Civil War, and the fighting between China and Japan during the Second World War. All of these things motivated Bethune and allowed him to make the great contributions that he made.

*In 1960, China issued a postage stamp honouring Norman Bethune.*

As you view the video, compare the events in Bethune's life shown in this video to the play that you've just read. Writers of fiction—including playwrights—sometimes make changes in the actual events, timelines, and people in order to tell an interesting and effective story. How faithfully does the play reflect the actual life of Norman Bethune?

**Refer to the Appendix, Section 4:  
Extra Help for helpful comments.**



PARKS CANADA

## Enrichment

1. Write a personal letter from Frances to her parents in which she
  - a. describes her feelings for Norman
  - b. explains her reasons for remaining married to him
2. Do some research on the events in China before, during, and after Bethune's presence there. Who, for example, was Mao Zedong (spelled *Mao Tse-tung* in some sources)? Chiang Kai-shek? What was the Long March? What happened in China during World War II? Why were the Communists so opposed to the Nationalist Party? Make an oral or written report on your findings.
3. Imagine that you have been given the job of promoting a film version of *Bethune*. Write an advertisement, complete with drawings or pictures, in which you tell potential audiences what they can look forward to in viewing this film. Remember, make them want to see the film.

Compare your responses with those in the Appendix, Section 4: Enrichment.



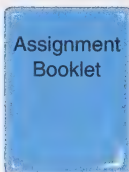
Use the Internet to learn more about the Chinese Revolution and China during World War II. This is the universal resource locator (URL) for one source of historical information about China:

<http://darkwing.uoregon.edu/~felsing/cstuff/history.html>

## Conclusion

In this section, you have studied the structure and elements of the drama. You have shown your understanding of dramatic terms by analysing the structure and elements in the drama *Bethune*.

As well, you have demonstrated your ability to analyse theme and character. By studying the life and times of Norman Bethune, you should be able to discuss some of the qualities of heroism, and the difficulties any hero faces in trying to make the world a better place.



### ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

## MODULE SUMMARY



The purpose of this module has been to help you to examine your own point of view in order to better understand the points of view of others. Work in this module has focused on the following areas:

- Irony: You examined different types of irony in examples of literature and visual communication. You also analysed the serious thematic intent underlying most uses of irony.



- **Visual Communication:** You've studied many of the techniques used by visual artists to help convey the meaning of their works. In analysing a visual work, you were able to infer context and meaning from your understanding of formal details; for example, light, colour, distance, perspective, and juxtaposition. You should be able to identify and analyse visual symbols. You can also identify and evaluate examples of non-verbal communication, both in visual works and in everyday life.
- **Public Speaking:** In composing your speech of introduction, you've studied (and hopefully have demonstrated) the verbal and visual skills necessary for creating a positive impression as a public speaker.
- **Drama:** You're able to identify the elements of both a play and a radio play, and can show how each is used to convey meaning by the author. In the play *Bethune*, you focused on the character of Norman Bethune, who, through his involvement in medicine, politics, and war, showed his determination to make the world a better place. After reading *Bethune*, you're able to understand and discuss, in writing, the goals he hoped to achieve and the conflicts he faced in trying to reach them.



National Archives of Canada (PA 114783)

Bethune posing with his Chinese interpreter and another Canadian doctor in China in 1938.



# Appendix



**Glossary**

**Suggested Answers**



## Glossary

**anecdote:** a short story about an interesting event

**climax:** the most exciting point in a story; the turning point

**conflict:** the struggle between the main character and an opposing force

**context:** the surrounding material that helps suggest meaning

**dramatic irony:** a form of irony in which there is a difference between what the audience knows to be true and what a character believes to be true

**flashback:** in literature, an interruption of events in order to return to an earlier point in time

**inference:** a conclusion arrived at by weighing the evidence

**irony:** the contrast between what is and what was expected

**irony of situation:** in literature, the difference between what is expected to happen and what actually happens

**juxtaposition:** putting two or more things side by side in order to emphasize their similarities or differences

**mood:** the overall feeling produced in the reader or viewer by a piece of literature or piece of visual communication

**persona:** a character that a writer or performer adopts to present to the audience

**perspective:** the effect of distance on the appearance of objects; the distance from which objects are observed

**plot:** the sequence of actions in a story; the events that occur

**point of view:** the position from which something is observed or considered

**sarcasm:** a form of irony that intentionally tries to hurt someone's feelings by making fun of the person or through bitter remarks

**simile:** a comparison of two unlike things using the words *like*, *as*, or *than*

**situational irony:** see **irony of situation**

**stage directions:** directions written in *italics* that help the reader and actors of a play visualize the setting; the costumes; and the body language, emotions, and movements of the characters

**symbol:** something that stands for something else; an object, person, or event that has a meaning greater than its literal meaning

**symbolism:** the use of signs or **symbols** to represent abstract ideas such as opportunity, life, death, freedom, happiness, love, hope, and so on

**theme:** the central idea or insight about life that emerges from a piece of literature or work of art

**tone:** the attitude toward a subject or audience adopted by a speaker or writer; a speaker's or writer's attitude toward a subject or audience reflected in the choice of words and in the emphasis placed on particular ideas or images

**turning point:** the most dramatic moment of the play

At the turning point, one of two forces or characters suddenly gets the advantage.

**verbal irony:** the contrast between what is said and what is meant

## Suggested Answers

### Section 1: Activity 1

1. Responses here might include the following:
  - In a radio play, you have to tell the story through sounds (dialogue, sound effects, and music). The dialogue is very important because you can't see the character's facial expressions and reactions. The characters have to tell the audience what they are feeling or thinking.
  - In a radio play, you don't need many stage directions. For example, there's no need to describe what characters are doing or what they look like. You don't have to describe the setting.
2. A radio audience wouldn't be able to see or hear Roger shake his head or gesture with his hands.
3. The excerpt creates a suspenseful mood, a feeling that something fearful is about to happen. This is suggested by the ominous music, by the sounds like footsteps that start softly and become louder, and by the voices. Voice 2 sounds very fearful. Although Voice 1 sounds calm, it is a chilling sort of calm, and serves to increase Voice 2's fear.
4. Roger's opening speech should create a suspenseful mood. Something awful has happened to Roger and it isn't over yet. An air of foreboding can be conveyed by ominous music, the breathless dread of Roger's voice, and the strange sounds in the background.
5. Here is one possible answer. People should be wary of assuming too much or of doing things without adequate knowledge or preparation. It seems from his speech that Roger thought that going back into the past would bring him only benefits; it seems he didn't take the time to consider possible drawbacks. From the sound effects and the music, it appears he is a prisoner of the past; his voice is full of despair (he has a "mad giggle") and he wishes he could undo everything he has done.
6. Corliss looks at Roger as a greedy, dimwitted, immoral opportunist. Statements that would support this answer include the following:
  - "I know that greedy look." (p. 237)
  - "You're hoping for a loan if you butter me up enough, . . ." (p. 238)
  - "The squalor of your character . . ." (p. 238)
  - "Would you use your head for something else besides showing off Brylcreem?" (p. 242)
7. Corliss offered him money, and Roger needs money for his plan to marry the rich Andrea.
8. Corliss believes Roger is somewhat empty-headed; therefore, he does not suspect when Roger pretends not to know how to put on the headphones. Being patient, Corliss decides the easiest thing to do is to show him how it's done.
9. After narrowly avoiding the man-eating plant, Corliss is attacked and presumably killed by foggy shapes "walking on two legs, almost." Were they an early version of human beings, perhaps?

10. Answers here might include the following:

- You need to think of ways to make your characters distinctive. For example, you might use a different vocabulary or way of speaking for each character.
- You need to think about how each line is spoken.
- You need to think not only about what sounds are needed but about how these sounds can be made.
- You need to divide a play into scenes. Even one scene might be divided into two or three smaller scenes for greater effect.

Do you have any other ideas? Discuss them with a partner or in a small group.

### Section 1: Activity 2

1. Flick has all the physical characteristics for a basketball player: height, agility, quick hands (“His hands were like wild birds”). He could handle the ball well (“The ball loved Flick”), and he was a good scorer (“thirty-eight or forty/In one home game”).
2. The characteristics and abilities that made him a good basketball player appear to be wasted in his present job. He doesn’t need to be tall or quick to pump gas, and his fine scoring touch isn’t needed to turn nuts with the lug wrench.
3. The people at work appear to be the only ones who remember his glory days. As well, he sits in the luncheonette staring at the candy rack behind the counter and appears to see the crowd of adoring fans who used to cheer for him.
4. Based on his experiences as a basketball player, he appeared to have skills on the court that would translate into a successful career—either in basketball or some other area, where leadership and the ability to work under pressure are required. Instead—and here is the irony—Flick seems to be lost without basketball. He has no training, and appears to lack the confidence to try to better himself. He has become “kind of coiled” as a person, filling in his days, playing pinball and staring into space, reliving his past glories.
5. The speaker is a Native who grew up on a reserve. Like children everywhere, he grew up playing “Cowboys and Indians” with his friends. Ironically, even though they were Natives, they all wanted to play the cowboy roles, “cause [Indians] were always the bad guys and lost.” Children prefer to model themselves after *good guys*, so they became cowboys living on the reservation. This poem shows just how overwhelming the effects of mass media can be on a culture.
6. Corliss thinks Roger is demonstrating his usual incompetence; however, the audience knows that Roger is not that dimwitted. He is trying to trick Corliss into putting on the headphones, so that he can send Corliss back in time.
7. The cartoonist appears to be saying that technology is changing at an almost too-rapid rate. For example, today it is almost essential for workers to be computer-literate. Those who aren’t can look hopelessly out-of-date. The man with the roll-top desk may have fit the model of a newspaperman once, but now he has become obsolete, like many workers who have been pushed aside by changing technology.
8. For many people, nuclear power plants have the stigma of fear and death about them, perhaps because of well-publicized accidents like the one at Chernobyl. Clearly, the executive is trying to erase the stigma by surrounding the plant with friendly, pleasingly peaceful sights—the farm, the barns, the cows, the sign. The viewer, however, realizes the irony of what the executive is trying to do. Rather than confront the reality of what the nuclear power plant has come to mean, he is trying to hide the reality behind a pleasant illusion.
9. The author is trying to create a suspenseful mood, so a serious, anxious tone is appropriate here. A light-hearted tone, on the other hand, might make the listener laugh and would undermine the suspense.



## Section 1: Follow-up Activities

### Extra Help

1.
  - a. The parents' farm is a "meagre acreage," full of "stony," "thistle-strewn" fields. They have to "slave" to make a living from the farm.
  - b. They want to "save" him from life on the farm. They "sacrifice" so that Warren can get an education and enjoy more opportunities than they have had.
  - c. The simile, "like a young bear inside his teller's cage," describes Warren's feeling of imprisonment in the bank. The references to his "axe-hewn hands" and "empty strength" suggest he would be happier doing physical labour—such as farming.
  - d. Warren's parents sacrificed their own needs and wants so that their son could have what they thought was a better life. If he told them he would rather be a farmer, they might think that all their hard work had been in vain, and that they had wasted their lives.
2. Irony Matching
  - i. c
  - ii. b
  - iii. a
  - iv. d

### Enrichment

1. Remember, in an ironic essay, you do not tell the reader what you actually think. The speaker's (or persona's) voice in an ironic essay is not your voice; as the examples show. The ironic voice should be proposing the opposite—or at least something quite different—to what the writer actually believes. Therefore, don't be afraid to exaggerate the enthusiasm of your speaker's voice, so that it is clear to the reader that this voice is not meant to be taken literally.

When you have finished your essay, read it to a friend. If your friend believes that you actually mean what you are writing, then the irony isn't coming through. If the irony is working, your friend should be able to tell you what you are really saying *between the lines*.

2. In listening to your scene, ask yourself if there is enough sound. Is there always something happening in sound terms (speech, music, or sound effects) to fuel the listener's imagination? Remember, in radio drama, the absence of sound is much the same as having a broken picture tube on your TV set.

## Section 2: Activity 1

1. The following is one possible response.

The picture shows a group of people sitting at a table, about to eat dinner, judging by the roast on the table. Perhaps they are a family—father, mother, and three children. It appears that something has happened just out of camera range, and it is causing a variety of reactions. To judge by four of the people's faces, whatever is going on could be described as either bizarre, disgusting, pleasing, or funny. Whatever is happening, it is definitely something out of the ordinary for four of the people. The fifth person, the one on the far right side of the picture, however, appears unsurprised, and possibly even bored, by what is happening.

2. There aren't enough details in the picture to support such definite conclusions. You could argue that this is a family at the dinner table (the detail of the woman serving the roast helps here), but where is the evidence of violence? of alcoholism? How can you tell from the appearance of the mother that she is unable to stand up for her children?

3. Your examples might include the following:

Up-to-Date Symbols	Out-of-Date Symbols
<ul style="list-style-type: none"> <li>• computers</li> <li>• telephones</li> <li>• desks with lots of space to spread out paperwork</li> <li>• swivel chairs</li> <li>• rolled-up sleeves</li> <li>• uniform fluorescent lighting</li> </ul>	<ul style="list-style-type: none"> <li>• the quill pen</li> <li>• old-fashioned phone</li> <li>• the roll-top desk</li> <li>• chair with armrests</li> <li>• armbands</li> <li>• overhead hanging light</li> </ul>

4. The videocamera, like the personal computer, symbolizes modern technology. Everything else on the man's desk symbolizes old-fashioned technology. To place a modern item on the desk would only confuse the viewer—is the man supposed to be out-of-date or not?
5. Birds and aircraft are both thought to symbolize freedom, speed, grace (in smaller aircraft), and the romance of wide-open spaces. Can you think of any other symbolic similarities between aircraft and birds?

## Section 2: Activity 2

- According to the infobox on page 315, lighting from below makes a subject look quite sinister. Also, lighting only from behind leaves the face in a potentially scary-looking shadow. Finally, lighting only one side of the face can create an eerie half-light, half-shadow split-personality effect.
- Generally, warm colours tend to energize or excite the viewer, whereas cool colours tend to soothe and relax. To make your photograph appear vibrant, you would want to emphasize warm colours—reds and oranges.
- You need to relate the girls on the swing to the objects in the picture. For example, the photographer wants to show that the girls are as big as all outdoors. When they swing, they really do seem to go higher than the trees, higher than the house—as high as the sky. There are no threatening objects or shadows to disturb the viewer. Even the clouds are fluffy and gentle. In short, it appears to be a moment of perfect freedom and innocence.
- The first photo shows the house as being large or physically impressive. Objects in the foreground appear larger and more impressive to the viewer.
- The house is in the background of the picture and appears quite small. The beach, flat, vast and empty, surrounds the house on all sides. As a result, the house seems lonely and isolated.
- The average person has a lower point of view, and therefore must look up to see the face of a tall person. From your knowledge of camera angles, you should know that shooting upwards makes things appear larger.
- The photographer's purpose for taking a low-angle shot of someone is to make the person seem much larger or powerful than the person normally looks. It also makes the viewer feel smaller and less powerful.
- The child is in the light and appears young and innocent. The soldier is in the shadow. This, combined with the fact we can't see the soldier's face, makes the soldier seem inhuman and dangerous. In this picture, light is good, dark is bad.
- Placing the soldier in the foreground makes the danger seem larger than just one human being. It is as if the soldier represents the whole evil of war. The child is made, by contrast, to seem even smaller and more helpless.

10. The wall closes off the child’s escape route. There is nowhere to run; he or she is imprisoned by the wall. The wall reinforces the feeling that something terrible is about to happen. The wall may also represent the barriers between people. Obviously, there must be a terrible lack of communication if people armed with guns must confront small children.
11. Your lists should point out the opposite nature of the two words, at least in the context of the picture. The following are examples:
- **ball:** play, innocent games, childhood, throwing, catching, sharing, humanity
  - **gun:** cruel games, loss of innocence, violence, shooting, killing, inhumanity
12. The ball helps to underline the child’s innocence and gentleness. The gun underlines the soldier’s (or is it War’s?) menace and potential cruelty.
13. Responses will definitely vary here, but it is hard to see how things can turn out well for the child, based on the evidence of the picture. The child may be hurt, or taken away—it is hard to imagine the child being left alone. Of course, you may feel compelled by the gloom of the picture to look for a surprise ending.

Section 2: Activity 3

1. Responses will vary. Compare your ideas with those listed in the following sample chart.

Person	Posture	Facial Expression	Thought
1	very tense, shoulders up	amazed, horrified brows raised	I don’t believe it!
2	attentive	curious, slightly amused	Hmm, that’s interesting . . .
3	eager, anticipatory	enthusiastic, mouth open	Is that ever wild!
4	very upright, chin-raised	amused, ready to laugh again	Great! Keep going.
5	slouching, arms on table	bored, chin drooping, not impressed	Why does this always have to happen at dinner time?

2. There appears to be a mood of weariness, or sadness, or boredom in the picture. The people are leaning forward on their elbows, chins in their hands, as if they can no longer hold up the weight of their heads (or the burdens of the world?). The figure on the right chews on his or her fingernails, perhaps idly, perhaps in worry. The figure on the left has sad, downturned lips and downcast eyes. Neither looks at the other, suggesting a lack of communication. Both look away, off into space, suggesting both are preoccupied with their thoughts.
3. You would probably not hire these two people. Their posture would suggest they are lacking in energy and enthusiasm. They don’t make eye contact with you (perhaps they are lost in their own thoughts or troubles). They seem unwilling or unable to even try to make a good impression on you, the employer.



4. Your observations might include the following:

a. Examples of Body Language That Promote Communication

- good posture
- gestures with hand to reinforce key words
- looks at listener
- lively facial expressions

b. Examples of Body Language That Interfere with Communication

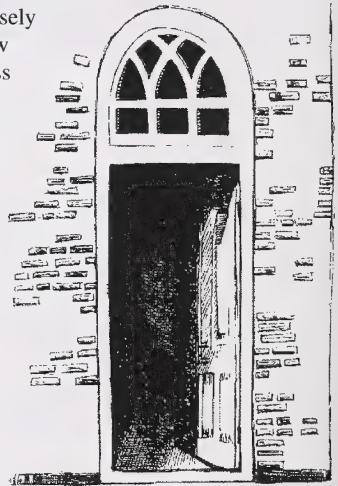
- fidgeting while talking
- playing with hands
- covering mouth while talking
- not looking at listener
- poor posture
- bored look on face

What did you find?

## Section 2: Follow-up Activities

### Extra Help

1. a. Compare your drawing with the photograph on page 230 of *In Flight*. How closely did your drawing resemble the photograph? In what ways did they differ? How effective is your work of art? What message and mood does it convey? Discuss your drawing and your ideas with a partner or in a small group.
- b. How closely does your drawing resemble the example here? Which details are the same? Which details are different? If there were differences between the details in the example and in your drawing, what caused the differences? Did you visualize the door differently because of your unique life experiences? Do the two drawings evoke similar emotional responses in the viewer? Discuss your drawing and your ideas with a partner or in a small group.



2. c      3. b      4. c      5. b      6. a      7. d      8. c      9. a

### Enrichment

1. a. To make a subject appear small and isolated, the photographer will place it in the background of a picture, away from other objects.
- b. To make a subject appear large and imposing, the photographer will use a low-angle point of view, shooting upwards toward the subject.

2. Responses will vary. Some of the findings you and your partner or group came up with may include the following ones.

Mood	Example of Non-verbal Communication
• ashamed	• people may withdraw or isolate themselves from others
• shy or embarrassed	• people may avoid eye contact; look down at the floor
• in love	• people may maintain eye contact when they talk to each other
• surprised	• people may open their eyes wide and throw their hands up
• angry	• people may clench their teeth and make fists
• worried	• people may hold their heads in their hands
• happy	• people may become more lively and talkative

You probably came up with many other ideas. It should be noted, too, that some displays of non-verbal communication are likely to occur under several different situations and may indicate different moods. For example, people may become more lively and talkative either because they’re happy or because they’re nervous. When people throw their arms up, it may signal either that they’re surprised or that they’re frustrated or annoyed about something.

Non-verbal language can give an observer a great deal of information about the thoughts and emotions of another person—but only if the observer has enough background information about the person and the situation to which the person is reacting. In other words, in order to make more accurate assumptions about non-verbal signals, you have to know the context of the situation.

3. Responses will vary. The following is just one example. You might want to choose pictures about relationships. One might show a happy family; another a teenage couple. It would be up to you to explain the context (e.g., How do you know this is a happy picture? What is the family doing?) You would discuss, as well, the things the photographer has chosen to emphasize (e.g., the faces or a particular subject). Conclude by explaining why you chose the picture (e.g., It showed a family working together for a common goal).

Section 3: Activity 1

Your group might bring out the following points about introducing a speaker.

Say something about the speaker’s

- life
- family
- hobbies
- interests
- accomplishment
- famous moments
- speech that is about to be delivered

Don’t say anything about the speaker’s

- personal problems
- embarrassing moments
- scandals
- failures

Can you add anything?

### Section 3: Activity 2

1. and 2. Responses here will definitely vary, depending on your attitude towards public speaking. The main point is to realize that any fears you feel about public speaking can be conquered by knowing your material, preparing your presentation, and then practising until it becomes second nature to you.

### Section 3: Follow-up Activities

#### Extra Help

1. After doing these warm-ups you should feel more relaxed in the

- shoulders (so you can breathe freely and easily—and gesture naturally)
- throat (so the sounds you make flow easily)
- mouth (so you are able to let the words resonate outward with sufficient volume and clarity)
- lips and tongue (so you are able to pronounce the consonant sounds crisply and clearly)

Can you add any other benefits?

2. After you have finished listening to your recording of the paragraph, ask yourself or others the following questions.

- Did your use of emphasis sound natural? Did it sound as if you were underlining the right words with your voice? Were there other places where more emphasis was needed?
- Was the pace appropriate? Were you speaking too quickly for listeners to keep up? Or were you speaking so slowly that they might lose interest? Did the passage build from beginning to end, or did it go in fits and starts?
- Were there any words or sounds that were not heard clearly or completely?

Make changes based on the answers to these questions, and try tape recording the passage again—until the passage sounds as if you had written it yourself.

#### Enrichment

1. You want your listeners to feel that you are a confident authority on Bethune. Therefore, have your audience look for signs of negative body language: insecurity, tension, defensiveness. Meanwhile you show them your good posture, assertive gestures, and confident facial expressions.
2. You might want to try one of the tips in the exercise in Section 3: Extra Help, question 2 for practising your speech. Underline key words that you want to emphasize, then read your speech into a tape recorder. When you feel that the speech sounds natural, work on your delivery in front of a mirror. Try to match your gestures and facial expressions to the words.
3.
  - a. The video suggests that you write your ideas in the form of a signal outline on index cards.
  - b. A signal outline is the blue print for your speech. To create a signal outline, you write the words or phrases that will remind you of the things you want to say in your speech. As you're speaking, you can briefly glance at the outline to make sure that you're covering all of the ideas you wanted to present and that you're presenting them in the proper order. Remember, your speech is in your head; the signal outline just helps you retrieve it.
  - c. If you wrote a complete speech, leave it at home—and don't try to memorize it word for word. Instead, write the main ideas from your written speech down in the form of a signal outline. Use only the signal outline when you give your speech. You'll use different words than you used in your formally written-out speech, but that's okay; it's the ideas that count. As long as you know your topic thoroughly—and have a signal outline—you'll be able to give your speech with confidence.



- d. Like an essay or report, the three main parts of a speech are the introduction, the body, and the conclusion. Experienced speech writers usually begin with the body and then work on the introduction and conclusion. Many essay and report writers start with the body as well.
- e. These are the three things that cause stage fright:
  - a bad past experience
  - your attitude about the audience
  - your attitude about yourself
- f. Visual aids give you something else to focus on besides just the audience. They give the people in the audience something else to focus on so that they don't focus so much on you. Both of these things may help increase your level of comfort while giving your speech. Visuals also tend to make the speech more interesting.

#### Section 4: Activity 1

1. Possible answers might include
  - The theatre wouldn't be big enough to stage an actual battle scene.
  - You would need too many actors; and they probably wouldn't all fit on stage.
  - A realistic war scene would probably be too dangerous because of the fire hazard and potential dangers to the actors.
  - It would probably be too noisy and smoky for an indoor theatre.
  - It would probably be too expensive to stage for most theatre companies.
  - Even if you could afford it, it still wouldn't look as realistic as in a movie filmed outdoors.
2. Your list might resemble the following:
  - Regret—I lost my temper with my best friend and I should apologize; but I don't think what happened was my fault.
  - Procrastination—I need to finish that assignment to pass the course. I want to pass the course, but there are so many other interesting things going on this weekend.
  - Indecisiveness—Should I start college with my friends, or take a year off to work and save some money?
3. Responses here will vary. Often, a flashback is used to help focus your attention on a particular aspect of a story. For example, at the beginning of *Bethune*, Tung tells you that you will be watching the story of Bethune's "journey." This helps you to focus on Bethune's restlessness. He is a man who is always on the move, discontented, looking ahead to new adventures.

Flashbacks can also provide information about previous events that have an impact on the way the story develops. Flashbacks can help the audience understand why characters behave the way they do.

What other ideas did you or your group come up with?

## Section 4: Activity 2

1. You might have listed the following:

- graduated with honours from high school
- fought bravely for Canada in World War I
- later served in World War I as a surgeon for the Royal Navy
- became fully qualified as a surgeon after training in London, England

2. To Bethune, Detroit is a “gold rush,” “exciting,” a place where a person can go “from rags to riches” and “make his fortune overnight.” In short, Bethune sees Detroit as a place to make a name for himself as a successful and wealthy doctor.

3. Frances and Norman have different ways of looking at the world. She is a refined person born to an upper-class family and is uncomfortable with their lower-class surroundings in Detroit. She thinks the streets and the people are “dirty.” She also doesn’t like Norman’s “dirty” language.

Bethune, on the other hand, seems to revel in reality. He is a very earthy person, as in his talk of bodily functions. He doesn’t seem to mind their poverty or the poverty of their surroundings.

4. If you were Matron, you might reject Bethune on the following grounds:

- garish appearance
- disgusting language
- terrible manners
- a lack of suitable seriousness

5. Bethune seems to mistrust displays of emotion. He likes Miss Scarlett because she reacts quietly to the news of her impending death. She does not blame or berate herself for her behaviour. Norman’s father, on the other hand, regretted his behaviour. He made an emotional display by begging for forgiveness in front of Norman. Norman seems to believe that people should be prepared to accept, with dignity, the consequences of their actions.

6. Your examples of eccentric behaviour might include the following:

- spending too much for a painting when he already knows it’s a fake, and then using it for painting practice
- putting on garish clothing for a job interview
- pretending a urine sample is really scotch
- telling the story of Willie Winkie in front of Frances’ friend
- painting a mural on the walls of his tuberculosis ward

Any others? Discuss your ideas with a partner or in a group.

7. Bethune believes that doctors are more interested in making money than in curing their patients. Bethune is of the opinion that in order to make money, many doctors extend their treatment as long as possible, without really attempting a cure.

## Section 4: Activity 3

1. In 1926, the medical establishment believed that extended bed rest was the best treatment for tuberculosis, even though most patients died eventually. Surgery was considered too risky. The fact that it often resulted in a complete cure didn’t matter. For many doctors, who were concerned primarily with preserving their good medical reputations, it was easier to do nothing and let a patient die slowly than to risk having them die from the surgery.

For a restless man like Bethune, bed rest in itself was a kind of death. It was typical of him to research the subject thoroughly and choose an experimental treatment. He was willing to take any risk for the possibility of a cure.

2. For Bethune, painting seems to be an outlet for the despairing side of his personality. Whenever he feels helpless to do something about a problem (e.g., his tuberculosis, Miss Scarlett’s illness), he paints. Painting seems to help him keep his equilibrium.
3. Bethune is a very raw person; he doesn’t care about appearances; he likes to talk about important matters and he says what he thinks. Frances’ parents’ seem to be all appearances. They are very civilized people, with their piano and tea service, flower shows, and correct pronunciation. As well, their political views were very different from Bethune’s. Frances’ father’s remarks show him to be a conservative believer in the present social order; whereas Bethune is a socialist who would like to change many things in society.
4. Langley presents this information in the form of a letter from Norman to Frances. She reads the letter; he stands on the other side of the stage and speaks the words.
5. He believes that in a non-democratic society such as Russia was, revolution is needed to effect changes. But in a democratic society such as Canada, changes should be made by reforming the system, not by overthrowing it.
6. Your chart might look like this.

Dr. Archibald	Dr. Bethune
<ul style="list-style-type: none"><li>• Bethune is reckless, deliberately challenging my authority.</li><li>• Bethune is already committing “professional suicide” by operating on so many terminal cases.</li><li>• With such a high death rate, surgery appears to do little anyway; it is cruel not to let patients die in peace.</li><li>• Bethune lacks “people skills,” continually antagonizing other staff members.</li><li>• Bethune says too many things which go against the prevailing views in medicine.</li></ul>	<ul style="list-style-type: none"><li>• Doctors are too cautious; they only want to operate on “safe” patients.</li><li>• Doctors have a duty to take risks rather than consign their patients to a lingering death.</li><li>• There is too much deliberate ignorance of other people’s suffering in the world: doctors’ treatment of patients in Ward B can be compared to Hitler’s treatment of Jewish people in Europe.</li></ul>

7. According to Archibald, Bethune is dangerous because although he knows what he is fighting against, he doesn’t seem to know what he is fighting for. “You have a vision of truth . . . but you don’t know what the vision is!”
8. a. Bethune realizes that Frances is in love with another man. His relationship with her seems to be finally, irrevocably over.
- b. Bethune has just been fired by Archibald. He realizes that he is an outcast in the medical community.
- c. He realizes that fascism has become the biggest danger to world democracy. It has become more important than any of the issues he confronts in medicine.

Section 4: Activity 4

1. To survive in the chaos of a war zone, you have to be able to react to events and make quick, cool decisions. As Colonel says to Bethune, “Doctor, you’re the kind of man that thrives in chaotic conditions.”



2. Instead of doing his job and driving on to Malaga, or returning to his base, Bethune forgets the war and tries to help the people fleeing the city. He has room in his car only for the sickest and most desperate people, but from his speech you get the impression he would have driven them all if he could have. This shows that Bethune's chief concern is not the progress of the war but the humanity affected by it.
3. Her advice is not to try to cure all the problems in China single-handedly. Bethune should accept that his overall job is "impossible" and instead he should focus on the small part of it that is possible.
4. Bethune does what he can to bring his "hospital" up to Western medical standards. Instead of complaining about the lack of qualified staff and medical supplies, he attempts to train the local peasants as doctors and nurses; and he forges primitive medical instruments out of local materials. He creates a team by giving everyone in the community a specific medical task to perform. Can you think of other things he did?
5. Bethune is impressed by the simplicity of the peasant form of communism he sees. The people aren't motivated by fear or self-interest as in other countries. They aren't treated as cogs in a machine. They all see themselves as equals, each person trying sincerely to improve his or her efforts for the good of all.
6. To Bethune, the soldiers, whether Japanese or Chinese, are all workers, all on the same side. He believes the common Japanese soldier is simply misguided. Instead of fighting his Chinese "brother" he should be fighting those who make him fight—his Japanese "masters." As well, Bethune is more interested in alleviating the suffering of humanity than in taking sides.
7. Bethune felt appreciated in China. His Chinese comrades wanted to learn everything he could teach them. He saw a society much like the one he wanted to see in Canada, one where people were not motivated by money or power, where everyone shared equally, and where medical treatment was a community and not a private responsibility. Can you think of any other reasons?

## Section 4: Follow-up Activities

### Extra Help

1. The events of *Bethune* occur in the following chronological order: h, d, k, i, j, g, a, f, b, c, e, l.
2. a. Here is a sample question and answer.

Question: Dr. Bethune, why do you think that we, as Canadians, should be ready to intervene militarily in a small country like Spain? After all, isn't this Spain's problem?

Answer: It's everybody's problem. As far as I'm concerned, the Second World War has already started. This isn't about Spain, it's about fighting fascism. Right now, fascism is the biggest danger the world faces.

To fill out Bethune's responses, go beyond the play and do some research on the life of Bethune. If you can, find actual statements by Bethune.

- b. Here is a possible checklist for your article about Bethune:
  - Did you describe Bethune's situation at the time of the article? Where is he? What is he doing? How does he appear? What is his overall mood?
  - Did you give your readers some of the basic facts of Bethune's life (up to that point in his life), so that they will understand him a little better?
  - Did you include actual statements by Bethune? Try to use statements that help to reveal his thoughts and feelings about his current situation, and about his overall philosophy.
  - If possible, have someone else read your article, looking for unclear writing, or passages that need further explanation.

3. The play portrays Norman Bethune authentically, with all of his passions, ideals, outspokenness, impulsiveness, arrogance, humanity, stubbornness, impatience, love, contempt, dedication, and energy. The social and historical context of the play is also accurate. Playwright Rod Langley has kept the play as faithful as possible to the true life of Bethune. Obviously Langley felt that the story of Norman Bethune's life did not need to be altered to make it a compelling and entertaining play. Do you agree? What's your opinion?

Enrichment

1. Try to bring out more than just the love-hate aspect of Norman and Frances' relationship. Clearly, Frances stays with Norman because she sees in him something noble, worthy of respect. Perhaps she feels he needs her, since she is the only one who seems to understand what he is striving for.
2. Much of your research will probably focus on Mao Zedong (also Mao Tse-tung) and the rise of communism in China. During the 1930s, the Communists struggled to overthrow the corrupt Nationalist regime led by Chiang Kai-Shek. During World War II, they fought against the Japanese. After 1945, the Chinese Communists resumed their struggle against the Nationalists and eventually won power in 1949. The Communists have ruled China ever since. Many Canadians are uncomfortable with the idea of Bethune's heroism because they believe it was performed in the service of a totalitarian regime. But to give Bethune his due, he died long before the Communists came to power. He would not have approved of their totalitarian methods. When he served the Chinese Communists, they were little more than a ragtag peasant army struggling for basic rights and decency.
3. You will have to decide on the target audience for your advertisement. To whom would this film appeal most: families? young couples? the action-adventure fans? older people? people who like stories with internal as well as external conflict? Perhaps it would appeal to a combination of the above. Once you decide, remember, it is your job to make people want to see this film, so make your description as vivid and attention-getting as possible.









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